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## Martin Birnbaum Returns from World Tour

*Angkor, Now Being Unearthed  
From the Jungle, as Impres-  
sive as the Ancient Egyptian  
Monuments, He Believes.*

Martin Birnbaum, for many years one of the most prominent figures in New York's art affairs, has just returned to this city after an absence of eighteen months. During this time, which Mr. Birnbaum intended as a "vacation from art," he made the discovery that while one has eyes art is inescapable.

During the course of an interview accorded us by Mr. Birnbaum, we found it difficult to sympathize with him for his failure to get away from art. Somehow we felt that no greater disappointment than success could have come to him. And the tale of his travels, the romance of a connoisseur let loose upon the world, as an astonishing record of adventure and personal, appreciative discovery of ancient arts.

The track of this modern Odessey crosses the South Seas, Japan, China, Cambodia and Egypt. The whole of the story awaits Mr. Birnbaum's more leisurely telling, but the outline he has given us is more than enough to make the "Red God's" call very clear.

"The voyage really began in Tahiti," said Mr. Birnbaum, "although the first stop was in Hawaii where the best examples of the native arts are preserved in the Bishop Museum. The feather cloaks are especially beautiful, but modern Hawaii seems to have lost its skill. In Samoa, however, art is still a vital part of native life. Here, the natives weave fibre mats whose patterns are marvellous in design and color. Some of them are so fine that they are regarded as part of the royal treasure, like an Oriental ruler's finest carpets, and are jealously guarded by the king. At Aleipata, where our boat was wrecked, we were for several days the guests of King Mata-afa. Possibly the crown prince feared the old king's generous motive in showing us his mats, for the prince hastened to tell us that they might some day be his. Even more beautiful than the mats were the fibre covered walls of the chief's house at Bau. So delicate was the design and so well composed, I believed it to be painted. In Samoa, too, I found the house in which La Farge lived and painted his pre-Gauguin pictures of the South Seas.

"In Japan one realizes how realistic the print makers were. Everywhere are the subjects which in prints we may have thought conventionalized. In China, too, the great paintings of clouds and mountains are quite literal transcriptions of the actual scenes and these two arts, so closely related to reality are wonderful lessons in the way in which a truly native art is developed. Probably, to Japanese or Chinese eyes, a Hobbema landscape or one of Monet's lily ponds seem quite as conventional as their naturalistic works do to us.

"In Korea, especially in Seoul, I found many of the finest examples of Far Eastern art which it was my privilege to see. The collection here seemed much finer than in the Chinese museums where, so I understand, many of the best things have been replaced by copies. The originals are in America. Korea, like Manchuria where the tombs of Mukden are splendidly preserved, guards its treasures with great care.

"The contrast in China is depressing. There everything is neglected. Famous temples are in ruins, the Ming tombs near Peking are falling into decay. Soldiers have converted palaces into warehouses and stables. Many of the most beautiful, among them the great Temple of Agriculture, have been burned to the

(Continued on page 3)



"PORTRAIT OF A MAN"

By BARTOLOMEO VENETO

In the exhibition of masterpieces of Venetian painting at the Agnew Galleries, New York

## RARE OBJECTS GIVEN TO CARNEGIE

Announcement was made on November 15 that Mr. and Mrs. Herbert DuPuy have presented to the Carnegie Institute a collection of rare objects of art.

The gift includes miniatures, snuff-boxes, bonbonnières, fans, waxes, illuminated manuscripts, carvings in wood and ivory, and similar objects dating from the early Renaissance period to the present time. The collection is valued at \$500,000. It is installed in the Carnegie Museum.

There are over 300 miniatures in the DuPuy collection, all of which were painted over one hundred years ago, or before the decline of the art of miniature-painting. There are two portraits of Emperor Napoleon I, and of other kings, queens, princes and members of the nobility, portrayed as the painter saw them in life a century or two ago. There are many statesmen, historical personages and actors as they appeared in the days of their glory as far back as the pre-Rev-

(Continued on page 4)

## Abraham Preyer Collection Sold in Amsterdam

AMSTERDAM.—On November 8th, the collection of the late Abraham Preyer, retired art dealer, was sold at Frederik Muller's.

The Portrait of a Dowager, with Rembrandt's signature and date 1634, authenticated by Bode and Hofstede de Groot but not endorsed by Dr. Bredius, did not reach more than fl.39,000.

Another picture, bought by Mr. Preyer as a Rembrandt: Repentance of Judas, formerly in the Schickler collection in Paris, disclosed, when it had been cleaned, the signature of Rembrandt's pupil Isaac de Jouderville. This painting reached 5,400 guilders. No. 2, a series of four small pictures by Brueghel was sold for fl.3,600; No. 4, Cuyt, Landscape, brought fl.3,900; No. 6, N. Elias, Portrait of a Woman, fl.4,600; No. 9, Pieter de Hoogh, The Music Room, fl.9,600.

No. 15, Master of the Legend of St. Barbara, small panel, fl.8,000; No. 22,

(Continued on page 4)

## VAN DIEMEN SENDS FINE SHOW TO DENVER

The present exhibition at the Denver Art Museum of almost a score of original paintings, sent by the Van Diemen Galleries of New York, of the Renaissance is an event of quite unusual importance.

The different masters' works represent excellent examples of the artistic styles in the great cultural centers of the XVth and XVIth centuries, Florence, Venice, Antwerp and Amsterdam.

Jacopo Tintoretto's large painting, "The Salvation of Moses," which according to the judgments of art historians, was painted during the period of his maturity, is a most excellent and striking example of the master's personal style as well as the great Venetian school in general. The exuberance of color, the masterly design, the great and passionate sweep of the composition place this painting among the most typical and

(Continued on page 4)

## High Level of Pictures in Stillwell Sale

*Good Quality Throughout Col-  
lection, Although Masterpieces  
Are Few—Series of Carvings  
Important.*

The much discussed collection of paintings, sculpture and art objects formed by Dr. John E. Stillwell is to be sold at the Anderson Galleries on December 1, 2, and 3. There will be five sessions—two on each of the first two days.

All of the paintings are to be sold in the evening sessions. As the foreword to the catalog notes, all of the pictures were most carefully chosen by Dr. Stillwell himself who acted, ordinarily, on his own judgment. The general level of the collection is unusually high and while it is possible that some of the attributions may be questioned, there can be little question of Dr. Stillwell's taste. He has brought together a series of good pictures, some of them by famous masters. Few collectors who have bought as he did have done as well.

One of the best paintings is Franz Hals' "Portrait of a Burgher," No. 197. It belongs to that period in his painting between the early, almost primitive portraits and his last free, vigorous work. The color is strong and ruddy and the head is finely drawn. There is beautiful painting in the ruff. The attribution has been certified by Dr. W. R. Valentiner. Two other paintings in this session are especially notable for their quality. The first of these, No. 210, is a "Portrait of a Merchant" by Karel van der Pluym, Rembrandt's cousin and a close friend. The painting is so like that of the greater master that its earlier attribution to Rembrandt is easily understood. The present attribution has been confirmed by Dr. Bredius. The color glows with the golden warmth whose secret must have been learned from Rembrandt.

Joost van Cleeve's "St. Jerome in Contemplation" is also important. The color is clear and brilliant and the painting done with minute detail. Back of the Saint, who sits behind a table, is an open window through which is seen a delicate landscape. The panel was attributed to Van Cleeve by Dr. Valentiner.

A panel which Dr. Friedländer attributes to Henri Met de Bles is of almost equal interest. It represents the "Adoration of the Shepherds." All of the light in the interior of the vaulted chamber comes from the figure of the child. The effect of light and shade on the many figures is quite startling and creates a flame-like composition suggestive of the later Grecos.

In the second group of paintings five are of exceptional quality although not all are of equal importance. The first of these is a small panel, nineteen by thirteen inches, given to George Penz, Dürer's pupil. It is signed and dated 1536. Obviously, it is the work of a follower of Dürer and also, in spite of its pleasant color, of one whose interest was with engraving rather than paint. The reproduction in black and white at once suggests a fine print. The figures in this "Judgment of Paris" are a little reminiscent of Cranach, but lacks the grace of that master's drawing.

In comparison with this panel one given to Cranach himself, No. 456, shows a much greater understanding of the figure. There is fine movement in this "Lucretia" and the half nude body is beautifully drawn. The left arm is somewhat disturbing in its relation to the figure, but the rest is fine enough to more than counteract the appearance of weak drawing.

There are several Spanish pictures included in the sale. The most convincing of these are No. 457, Zurbaran's "St. Ursula," No. 465, Ribera's "Archimedes"



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"LUCRETIA"

By LUCAS CRANACH

No. 456 in the Dr. John E. Stillwell sale  
at the Anderson Galleries

## High Level of Pictures in Stillwell Sale

(Continued from page 1)

and from the reproduction, No. 476, Murillo's "Portrait of a Young Man."

The Ribera is the best of the group and one of the finest pictures in the collection. The figure, shown at three-quarter length, is finely placed and strongly painted. This painting, which is signed, is listed in Dr. A. L. Mayer's work on Ribera.

One of the most important features of the sale is the long list of Gothic and Renaissance woodcarvings. These are from the French, Italian and German schools. Many of them are of historical as well as artistic importance and the collection is the most considerable group which has ever been offered for sale in America. There are also several pieces of sculpture in marble and bronze, from Roman marbles to bronzes by Girardon and Costo.

Of the great variety of objets d'art one of the most important is a silver pitcher, eight and one-half inches high, dated as of the second century B. C.

## IMPORTANT RUGS IN BENGUIAT SALE

Mr. Vitall Benguiat has brought to the American Art Association a collection of important rugs, tapestries and textiles, to be sold the 1st, 2nd and 3rd of December. Several fine examples of XVth century Ispahan rugs, together with Indian variations, and two fine gold and silver woven Polonaise carpets of the XVIIth century and a charming Indian millefleurs rug are important among the rug group.

XVIth, XVIIth and XVIIIth century velvets and embroideries are from Italy, while gold and silver woven French and Venetian brocades, English, Spanish and Swiss crewel-work, orphreys, and laces of the Renaissance are also present. Especially worthy of mention is a Swiss needlepoint votive hanging dater 1603 and 1607, a silk embroidered panel of the Louis XIV period, embroidered velvet prayer cloths from the palace of the Sultan Abdul Hamid, and velvet chasubles and copes, fast becoming rarities.

The tapestries are of Brussels, Flanders, Aubusson and Felletin origin, with Brussels silk woven companion tapestries, The Sons of Noah, and The Drunkenness of Noah, an allegory of Tobit and the Angel, a Jupiter and Juno enriched with silver, and a Lille garden tapestry, all of which will be exhibited November 26th.

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## RAINS TO SELL OLD MASTERS

Paintings from the collections of Savarino Spinello, of Florence, and others are to be sold at the Rains Galleries on November 28, 29 and 30. The collection is a large one and includes examples of early and late schools. Catalogs had not been prepared in time for reference in writing this account of the paintings. Attributions, therefore, will not be discussed.

About forty pictures are hung together as representative of the early Italian schools. Two, Nos. 118 and 119 appear to be of the Florentine and Siene schools of the XIVth century. No. 119, a small Crucifixion with the two Marys at the foot of the cross, is especially interesting and is the best of the group. It seems to have suffered little from restoration or cleaning and the gold background is in very good condition. No. 118, also small, represents the Madonna and Child. There have been not too skillful restorations, but these are obvious and could be removed to good advantage. Apart from these the condition is good and the greater part of the panel is convincing. Several of the others would have value as decoration. Among them are old pictures which have suffered severely from both time and overcleaning.

There is quite a series of English portraits. Without the catalog to confirm the attributions the names on the frames were noted and include Beechey, Reynolds, Ramsay, Lely and Hogarth. A portrait of a man is given to Gilbert Stuart and is advertised as authenticated by Mr. W. Roberts of London. Several landscapes of the Italian, Dutch and English schools are shown, among them a painting by Stark. Two small portraits bear impressive names, Rembrandt and François Clouet. The Rembrandt is not listed in Bode and the subject of Clouet is too involved for discussion in the brief account of so large a sale.

Drawings by J. F. Herring and Frederick Remington, the latter magazine illustrations, are interesting. One of the most pleasing pictures in the collection is No. 57, "The Tambourine Player," by Bouguereau. Its skillful painting and fresh color commend it.

## FRENCH ART SOLD IN EDINBURGH

EDINBURGH.—The feature of the sale of the collection of pictures made by the late Mr. Alexander Duncan Carnoustie, at Dowell's Rooms early in November, was the competition for a number of modern French works. "The Black Ribbon," a vividly colored figure picture in the modern manner, by E. Vuillard, and "La Partie de Bal" each brought 205 guineas; "Mother and Children," so broadly impressionistic that the children are not too easily distinguishable, another Vuillard picture, was sold at 150 guineas. An attractive Boudin, "A French River with Boats," realized £136, 10s. Against these prices, Lucien Simon's vivacious "French Market" at £60, 18s., Frederic Whiting's spirited figure picture, "The Chinese Bronze," at £52, 10s., and George Henry's large watercolor, "May Tulips," at £38, 17s., brought only moderate sums. Two narrow panels (17 in. by 6 in.) by E. A. Hornel, in his characteristic composition, and with distinguished color, brought 21 guineas each. A fine example of W. S. MacGeorge, "Fair Anglers," was one of the bargains. Two attractive landscapes by E. A. Walton distinctive in their decorative composition and technique, "The Farm, Summer," and "The Village Green, Ceres," brought moderate sums.

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## Martin Birnbaum Returns From World Tour

(Continued from page 1)

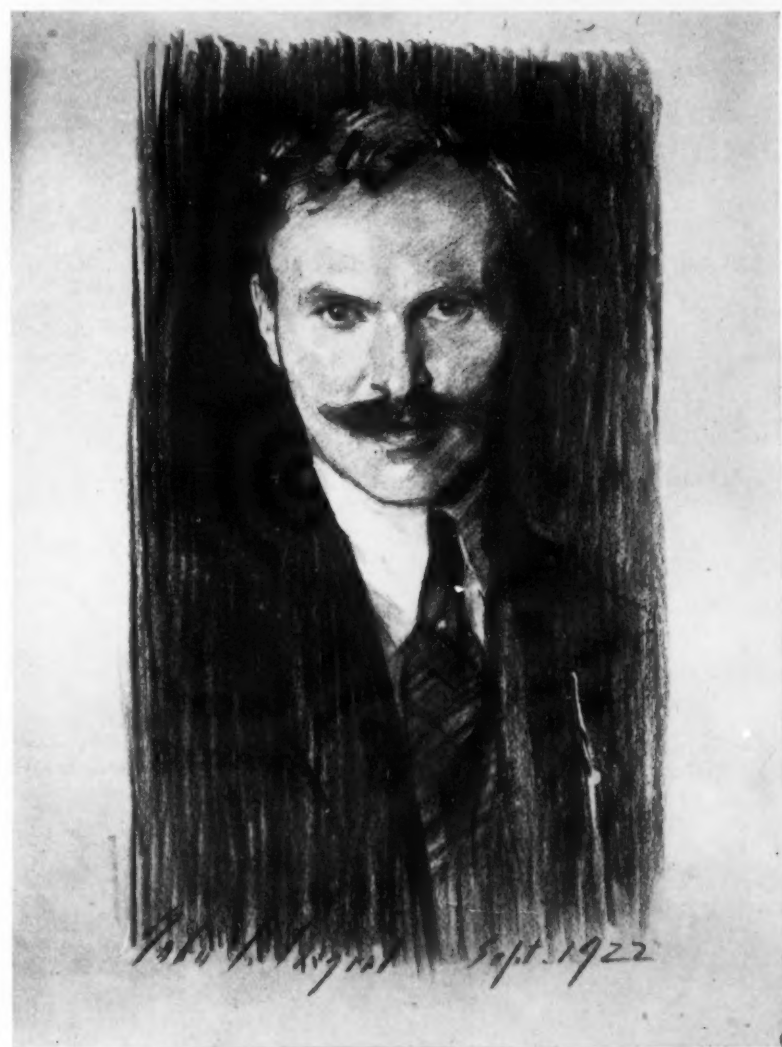
ground. During the revolution China has lost interest in her great monuments and they are now at the mercy of careless, ignorant troops and vandals. Only a few great collectors, notably Mr. Shen Chi Fu in Peking, have kept the record of China's ancient splendor. Shen Chi Fu, whose home is a series of one-story houses covering a city block, was good enough to show me those of his treasures which were not in the vaults. Peking is today too turbulent for comfort and the rarest and finest things in the collection had been put away but those that were left were of amazing quality.

"From China I traveled to Siam and Cambodia, but the latter is really the climax, and therefore should be saved. I had only a little time in India, only enough to see a few of the finer things. I do not know how familiar the temples at Mount Abu may be, but to me they were a revelation of the possibilities of beauty and craftsmanship in stone. In one of the great temples is a series of several hundred carved marble shrines, each with a superbly carved niche. Above these are ceilings, each seven or eight feet square and carved from a single block of white marble. I know of nothing in stone to compare with the lacelike delicacy and beauty of these ceilings. In France, in the Cathedral at Albi is carved lace almost as fine but in wood. What sculptors, skillful beyond any of their craft, may have done these I do not know. But these ceilings are to me supreme examples of an art which we are just beginning to understand.

"Perhaps America has become a little bored with Tut-ankh-amen and his tomb. He was a comparatively unimportant person and his tomb was one of the least of the Egyptian kings. Nevertheless, all the publicity, the glowing descriptions, the insistence upon the greatness of the finds, have not done justice to their magnificence. Nothing else that has been found in Egypt can equal the treasures in the Tut-ankh-amen rooms of the Cairo museum. Other and greater tombs were robbed of their gold and jewels before Egypt became aware of the value of its ancient art. Here, for the first time, we are given a hint of the splendor of Egypt's rulers. Furniture, mummy case, masks, are of solid gold, worked with marvellous skill and beautifully enameled. The display leaves one breathless. "The only disappointment comes from the too crowded arrangement of the displays. Cairo could learn much about installation from the Metropolitan Museum where the Egyptian and Classical collections are so finely shown.

"But in spite of the wonders of India and Egypt, Cambodia was the great climax of my voyage of escape. After it, Siam is a country of glittering, tinsel temples, amusing but not thrilling.

"In Phnom-Penh, the capital of Cambodia, one must get permission to visit Angkor, for although the French government has built a beautiful motor road to the ancient city the accommodation there is limited to thirty visitors. There are miles of jungle—a half-day's motor ride—to be penetrated, wild, deserted, and apart from the inn which the government



PORTRAIT OF MARTIN BIRNBAUM BY SARGENT

maintains in Angkor there is no place in all this region where a traveler may stop.

"Although Khmer art reached its highest level in the IXth century the discovery of the greatest Khmer city, Angkor, is of comparatively recent date. Sometimes, no one knows just when or why this city, miles in extent, was deserted. Quickly the jungle swallowed it up. The annual floods buried large sections of it under a thick covering of mud. Huge trees flung vinelike roots over palaces and temples.

"Today a large part of the city has been freed from the jungle, but every season brings new and important discoveries. The modern excavations, conducted by France, are under the direction of Dr. Golubeff, a distinguished Orientalist whom I met.

"Many of the smaller works of art have been installed in the fine museum at Phnom-Penh, but the impression which Angkor itself creates is beyond description. There are vast temple walls covered with bas relief beautifully carved with the story of the people's daily life. There are great processions of warriors riding to battle, serpents writhe along a hundred yards of parapet and at the end rear nine venomous heads high in the air.

"From each face of the square tower of the Bayon, the great temple, smiles a colossal face. Everywhere in the city these look down upon you as centuries ago they watched over their own people. Not in Egypt is there a more forceful reminder of the immortality of art.

"As in China and India the sculpture at Angkor shows a strong Hellenistic influence. With this has been blended a native subtlety, a contemplative philosophy of form which disregards accidental appearance in the search for universal truth.

"At Angkor one is profoundly moved, my journey's end may again be Angkor."

both by the quality of the sculpture and the enormous extent of the city. As its treasures become known it will, I am sure, be the object of many pilgrimages, for nowhere has the record of an ancient civilization, creator of a great art, been so well preserved.

"Modern Cambodia has learned to appreciate its masterpieces, and the present ruler is following the ancient traditions in architecture and art. One of the rooms of the palace is all in silver—floor and walls are solid metal. And in this room is the life size figure of a god, beautifully carved. About the neck are necklaces of diamonds. The figure is of solid gold.

"In the palace, too, is the great Khmer sword. According to tradition to draw this from the sheath means war. But the scabbard I have seen, and a part of the IXth century blade. A more beautiful work in metal and jewels is unknown to me.

"The scientific account of the Khmers and their art is still to be written. Golubeff is making tracings of the sculptures which the camera cannot reach. He is constantly extending his excavation and research into the jungle. The amount of material is enormous and authoritative publications may, therefore, be remote, although other savants are working with him. But the door to appreciation is always open.

"Art is everywhere—there is no escape from it though you go around the world. Perhaps in the quiet of an ancient and deserted city its message is more clear than in the roar of modern life, but always it is at hand waiting only for an eye to see. I shall not try to 'escape' again, for that, I have learned, is impossible. This time I go seeking, through North Africa and the Near East, and

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### RARE OBJECTS GIVEN TO CARNEGIE

(Continued from page 1)

lutionary period. All the greatest masters of this class of painting of the great art centres of Europe are represented.

The collection excels particularly in examples by the early American miniature-painters, from Charles Willson Peale—the pioneer—down to his niece, Anne Claypoole Peale Stoughton, who lived about one hundred years ago. There are several portraits by Edward Greene Malbone (1777-1807), a painter, who, had he lived beyond his thirty years, would undoubtedly have achieved the pinnacle of fame among miniature painters of all countries and all times. Another miniature which recalls the early days of Pittsburgh represents the Honorable Walter Forward, Pittsburgh representative in Congress one hundred years ago. This was painted by Alvan Clark who later became the celebrated manufacturer of great telescope lenses.

There is an interesting and varied group of about 116 snuff-boxes and bonbonnières. Most of these are exquisitely wrought of gold; they are set with precious stones. These boxes were used as presentation-boxes, a recognition of merit or mark of favor given by kings and governments during the reigns of Louis XIV, XV, and XVI. Old French and Spanish fans form part of the collection. One of these was carried at the coronation of Marie Antoinette in 1774.

The collection of waxes represents that art in Italy and Germany in the XVIth century and in France and England in the XVIIth and XVIIIth centuries. This is one of the largest collections of wax figures in the world.

The polychrome carvings are of the highest standard, as well as the Italian rock crystal.

In making the gift Mr. DuPuy said: "In New York in the spring of 1878, nearly fifty years ago, Mr. Andrew Carnegie asked me to go to Pittsburgh to become, as he called it, one of his associates. My early work in Pittsburgh was therefore influenced by the ambitions which he tried to instill into every youthful mind, and is the basis of my sincere admiration of this man, whose humanity was so generous and so broad. The action outlined in this letter is the result of that early association. Mr. Carnegie once said: 'The Carnegie Institute will be the final home of every worthy collection of museum and art objects when the men and women who have carefully chosen them, desire to have the world enjoy them.'

"Partly through inheritance, but mostly individually, have Mrs. DuPuy and I, during many years past, carefully gathered together the notable collection of rare works of art now on exhibition in the rooms of the Carnegie Museum, having in mind the ultimate purpose of putting the great philanthropist's idea into practical effect—that the public might finally share and enjoy the results of our labors.

"I take the greatest pleasure in presenting it to the public through the Carnegie Institute of Pittsburgh, as a gift from Mrs. DuPuy and me."

Mr. DuPuy has been a trustee of the Institute since 1912 and is a member of the Fine Arts and Museum Committees.

### FRENCH PAINTINGS OF AFRICA HERE

The influence which Northern Africa exerted on French art of the XIXth century and thus on the development of modern art throughout the world, has been recognized by historians of art, but has never been graphically presented. It began of course with Delacroix. Delacroix's visit to Northern Africa and Gericault's visit to England were in the field of color decisive, contributing together a palette which every later French artist has exploited.

By way of dramatizing this influence, M. Jacques Charpentier, with the co-operation of the French Government, the Louvre, the Luxembourg and the Musée d'Algers, has assembled an exhibition of 176 paintings of Northern Africa, which will be shown next week at the Wanamaker Galleries. The exhibition begins with a fine Delacroix, "Interieur d'une cour au Maroc" and includes an important group of paintings and drawings by Chassériau, Fromentin, Guillaumet, Pils and Horace Vernet. Among the later men who have made Africa their hunting ground are Aublet, Bascoules, Besnard, Brabo, Buzon, Carré, Madame Casse, Cauby, Communal, Cottet, Denier, Maurice Denis, Dinet, Dieulafe, Dormoy, Fargeot, Fouqueray, Launoy, Laprade.

M. Desarroi, curator of the Luxembourg, is in charge of the exhibition, which is being held under the auspices of the French Government.

### Abraham Preyer Collection Sold in Amsterdam

(Continued from page 1)

two splendid small portraits by Gaspar Netscher, formerly in the famous Steen gracht collection, sold in 1913, were knocked down at fl.17,500, and went to a collection in Amsterdam; No. 23, Jacob Ochtervelt's fine genre painting was sold also to a private collector in Amsterdam for 14,200 guilders; No. 24, the large A. van Ostade reached 31,000 guilders; No. 28, Jan Steen's Sacrifice of Iphigenie, fl.16,500; No. 29, Declaration of Love by the same master, fl.21,500; No. 30, a triptych, Adoration of the Kings, fl.4,000; No. 31, D. Teniers, Smoker, fl.5,400; No. 33, A. v. d. Velde, Beach View, fl.6,600; No. 35, large painting by Jan Victors, fl.5,200; No. 37, Ph. Wouwermans, Hunting scene, fl.5,400.

No. 39, Rembrandt's etchings, known as the Hundred Guilders Print, fl.4,700; No. 43, Johannes Bosboom, Church at Alkmaar, fl.10,800; the small Bosboom pictures were sold for from 1,000 to 2,250 guilders. Two paintings by J. Israels, No. 63 and No. 64, were sold to an English art dealer for 4,100 and 7,800 guilders, respectively. No. 69, Jacob Maris, The Wind Mill, fl.3,800; No. 78, a small picture by M. Maris, fl.2,900; No. 88, Anton Mauve's fine "Horsemen on the Beach" was sold to an English dealer for fl.10,500.

On the same date the Bunge-Cruys Collection was sold. A small Bosboom oil, Orphan-girls at their Meal, brought fl.4,600.—L. J. R.

### VAN DIEMEN SENDS ART TO DENVER

(Continued from page 1)

most beautiful masterpieces of the Cinquecento.

Tintoretto is flanked by two great countrymen and contemporaries—Lorenzo Lotto and Giovanni Battista Moroni. By the former we see a portrait of another "Learned Man." Lotto's "Astronomer" dates from his later period, when he was much influenced by his great master, Titian.

As Doctor Von Bode says in his certificate about the authenticity of this painting: "It shows his (Titian's) characteristic way of drawing the hands, the beautiful clear black of the costume and

his distinguished conception of the personality."

Another famous portrait in this collection is that of a Florentine lady by Angelo Bronzino. The clear design of the face and of the hands, as well as the elegant and meticulous treatment of the richly embroidered brocade costume, bear the very personal stamp of this great master. The strength and formal finish is typical for the stylistic conception prevailing among the Florentine artists of the XVIth century.

Sebastiano Mainardi's "Madonna and Child," next to Bronzino's portrait, was probably painted toward the end of the XVth century. It is one of the finest Madonna pictures known by him and shows the influence of his brother-in-law, Domenico Ghirlandajo, in whose studio he worked. This painting is especially interesting as to its style. The very beautiful view of the river with distant mountains in the upper right corner still recalls the love of the primitives for such background treatment, likewise the introduction of simple architectural forms. The figures are reminiscent of Botticelli, while drapery and general composition already predict the coming of the following period of the High Renaissance.

Lucas Cranach's and Hans Brosamer's portraits are typical examples of the Renaissance movement in Germany. Cranach's "Portrait of a Saxonian Courtier" is strangely modern in aspect on account of the importance of its pattern-like design. Only a master of Cranach's caliber could dare to juxtapose on a small space almost pure red and pure green without making them clash.

The Flemish school is represented by a "Madonna" by the master of female length figures, a "Holy Family" by Koffermans and a "Portrait of a Man" by Joos Van Cleve. From the art-historical standpoint a painting like the latter appears as an astonishing feat if one compares the gradual development of the Renaissance style in Italy to the sudden changes that occurred in the northern countries. Only about 50 years before Joos Van Cleve we have Memling's large groups which, in spite of being on the way to a freer and more realistic conception, are still rooted in the style of the primitives. In Flanders the break with the old tradition was abrupt, and before Joos Van Cleve's distinguished portrait one realizes how revolutionary it must have appeared in its period.

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## GAINSBOROUGH SAVED FOR IPSWICH

LONDON.—Included in the present Gainsborough exhibition, in Ipswich, is a portrait group of Thomas Gainsborough with his wife and first daughter, painted probably in 1751, when the artist was about twenty-two years of age.

The picture came from the collection of Mrs. Harward, of Clevedon, Somerset, widow of the late Edward Netherton Harward, a great-nephew of the artist. The painting is of peculiar merit, and is of very special interest to the people of Ipswich. It is the lovely triple portrait of the artist and his wife and child in a landscape, painted in Ipswich just before the painter bade farewell to the townsfolk among whom he had worked, whom he had loved, and from whose members he had chosen his devoted wife. No existing painting by the master can for a moment compare with it as representing what everybody knows as "the Ipswich period." Since it was shown in the exhibition crowds of visitors have gathered round it, and the Press has been unanimous in its praise.

There was one important obstacle. The picture is owned at present by an American collector, and the Americans nowadays do not part with English pictures of this importance without reluctance. But skillful negotiations have in this case resulted in America having accepted an offer of a few thousands of pounds, and, as in the case of Crome's "Willow Tree," recently brought over the Atlantic in triumph to Norwich, the English love of English art is once more stimulated by the vision of a great painting coming back to rest for ever in the land and the district that gave it birth. In recent years it has become increasingly evident that the policy of accumulating all our important works of art in London is a mistake. To the art lover Ipswich stands for Gainsborough, and it is lamentable that the traveller seeking Gainsborough's pictures should be compelled to turn his steps (or his steering-wheel) from Ipswich to London instead of from London to Ipswich. Some measure of decentralization is becoming every year more inevitable, and one's great hope is that the enterprising citizens of Gainsborough's county will set an example to the rest of England by commemorating in the only appropriate way the memory of the greatest of her sons.

It must not be thought, however, that the retention in England of so important a work of art is a matter merely of local interest. On the contrary, it is one of national importance. This being so, it is not inappropriate to express the hope that the National Art-Collections Fund will add to its many services in the cause of art by adding its name to the donors whose patriotism we are now privileged to applaud.

R. R. Tatlock in The London Telegraph.

## ODD TRANSLATIONS IN PARIS SALON

LONDON.—The catalogue of the Paris Salon has attracted attention this year not only on account of the interest and variety of the pictures reproduced, but in respect of the English translations of some of the French titles. To mention a few catching the eye in a cursory examination, there may be noted, *La baigneuse*, an attractive landscape with figures prosaically translated as "The Bath-keeper," and *Bain de soleil*, which appears perfunctorily as "Bath of Sun." The translator obviously has used the dictionary freely, if not always wisely—thus, *Un coin de village*, "A Village's Place." There might be a misunderstanding or a hint of humor on the part of



This important example by Titian will shortly be offered to American Museums by The Gallery of P. Jackson Higgs, 11 East 54th Street, New York. It was exhibited at the Royal Academy, London, 1880, and came from the collection of Prince Borghese, Rome. It is authentically signed; is mentioned in Waagen and has been described and authenticated by Baron Von Haden. It is painted on a wood panel 29 by 23 inches. It is a beautiful harmony of red and white.

—ADVT.

## R. R. TATLOCK ON DAUMIER EXHIBIT

LONDON.—Today Honoré Daumier is famous chiefly as a painter. When he was alive he was not famous at all, but, as far as he was known to his contemporaries, he was known as a draughtsman. People generally suppose that painting and drawing are as crafts practically on the same level. This, however, is not quite true. If we think, for instance, of Giotto on the one hand and Daumier on the other, we are instantly aware of the gulf which separates them as craftsmen. The old Italian, superb draughtsman though he was, believed in masses of pigment, in areas of paint, as a means of self-expression. The modern Frenchman, however, for all the fascination which the art of painting proper had for him, believed in getting his impressions through to us by means of line.

Degas was really as much a draughtsman as a painter, even when he used paint. He used indeed to "finish" his paintings by fortifying the main outlines of his figures with a peculiar thick, grey-blue line that made all the difference to the effect by adding that precious accent which Mr. Sickert, genuine painter

though he is, achieves sometimes by means of adding (on or about "varnishing day") a series of emphatic dots and dashes. If that is true of these artists, it is doubly true of Daumier. He thought in line whether he had a pencil, a pen, or a brush in his hand. For him the essential thing was never to lose the linear feeling with which almost all artists begin a picture.

This important clue to the character and quality of Daumier as an artist is demonstrated very aptly by the excellent little exhibition of his paintings at the Lefèvre Galleries, 1a, Kingstreet, St. James's. Let us look at the exquisite "L'Artiste devant son Tableau" (6), and notice how the bulky figure of the artist is built up by a tangle of lines and, more especially how, at the very last minute, Daumier has charged a fine brush with very white paint and with inimitable skill and with a vivacity all his own, has just encircled two-thirds of the figure with a thin, telling line expressing the beam of direct light coming in at the left. Nobody, not even Degas or Delacroix, ever performed this astonishing trick so well as Daumier. It will both amuse and instruct the visitor, I think, to go round the pictures at the Lefèvre Galleries, with the special purpose of studying this peculiarity. This, almost more than anything else, will induce the mood in which Daumier is best appreciated, and will enable the intelligent visitor to distinguish between the masterpieces in which the artist exercised his natural talent for expressive line, and those in which he abandoned himself to painting in the grand manner. It will also train the eye as well as anything can to see the essential difference between a real Daumier and one of the copies or imitations which today unfortunately crowd the market and the exhibition room. (It should not be necessary to add that every picture in the present exhibition is authentic.)

Mr. Samuel Courtald's great version of the Don Quichotte theme (5) also depends nearly entirely on line. Another version, recently seen in London, and which I believe to be by another hand, does not. Look again at the inexpressible combination of power and charm in the blackish pen-like lines added to the face of the elder figure in "Les Amateurs d'Estampes." The earlier "La Baignade" (7) and "La Ronde" (9) were painted at a time when Daumier was still trying to persuade himself that he was a painter, not a draughtsman and a caricaturist; and, beautiful as they undeniably are, they do not represent the artist in his most typical and most effective mood.

—From The London Telegraph.

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### GOLF EXPERT HELD IN HIGGS ROBBERY

Henry Ghiggeri, 35 years old, who was well known at the Clearview Golf Club, in Bayside, L. I., as an expert golfer, and who was said to have played the gallant in teaching the game to some of the women visitors, was held in \$25,000 bail for trial after he had pleaded not guilty before Judge Collins in General Sessions on November 21 to two indictments charging him with criminally receiving upward of \$200,000 in works of art and antiques which had been stolen in burglaries in the early part of the year.

Ghiggeri's indictment was the result of the recovery of all but \$10,000 of the \$170,000 paintings stolen from the gallery of P. Jackson Higgs, 11 East Fifty-fourth Street, and antiques stolen from the store of the Fo Wah Company, 22 West Forty-sixth Street. The art works were found in a room that Ghiggeri was alleged to have occupied at 210 East Twelfth Street.

Three burglars, who were alleged to have robbed the two stores, had been sent to Sing Sing for long terms, without any of the loot being traced until Mrs. Marie Simonds of 450 West Forty-ninth Street, on being arrested for having part of the antiques in her possession, told of having received them from Ghiggeri.

### BOSTON ACQUIRES SACRISTY CUPBOARD

While the new wing of the Museum of Fine Arts, Boston, is approaching completion, the collection of decorative arts which will occupy the new galleries, is being rapidly enriched by many notable examples of domestic and ecclesiastical art of Europe and America. Among recent accessions is a Louis XI sacristory cupboard dating from about 1475 presented by Mr. Templeton Coolidge. It is of oak with large flat legs and crossed stretchers at the sides. The sides and front are ornamented with linen fold carved panels and iron mountings. There is a small door opening in the center of the lower half of the cupboard, while two larger doors give access to the upper half. The interior of the upper half is richly decorated with paintings of religious subjects and conventional motifs. The roof is curved and painted with red, blue, and gold stars, surrounded with a quatrefoil border and the back and sides with fleurs-de-lis. The painted decorations are dated some forty years later than the cupboard.—A. W. K.

### CITY MUSEUM SHOWS OLD COSTUMES

The Museum of the City of New York announces an exhibition of old New York costumes, dating from 1800 to 1900, to be held in the Gracie Mansion. The exhibition, to last for two months, is free to the public and is open daily from 11 A. M. to 5 P. M., except Mondays and Fridays. On Sundays the hours are 1 to 5 P. M.

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### SAN DIEGO MAKES MANY PURCHASES

Among the recent acquisitions of the new San Diego (Calif.) Gallery of Fine Arts is Coello's portrait of Isabella di Francia, a work that won the praise of the expert, Dr. W. R. Valentiner. Other acquisitions include a statue in wood, probably Spanish, of St. Anne; "San Felipe Valley," a painting by Charles Reiffel; "Near Florence," a watercolor by Colin Campbell Cooper; a miniature of President Coolidge by A. J. Powell; and three prints selected from "Fifty Prints of the Year,"—"Grim Orvieto," by John Taylor Arms; "Twilight of Man," by Rockwell Kent, and "Delmonico Building," by Charles Sheeler.

### CHICAGO INSTITUTE PLANS EXPANSION

For several years past the trustees of the Art Institute of Chicago have felt the need of a comprehensive expansion program. The growth of the Institute in all directions—in its collections, in its membership, in its art school and in its almost numberless activities, ranging from lectures on art for children and adults to musicals and the artistic presentation of the drama—has made imperative a suitable building, or additions, to care for these ever increasing activities. Valuable collections are in storage, unable to find space for installation, and thus are kept from the enjoyment of the public. Realizing these facts, the trustees, through Attorney Percy B. Eckhart, who is also a trustee, appeared before the South Park Commissioners on Wednesday, November 16, and requested permission for the use of additional ground on which to erect buildings adequate to the needs of the Institute. Accompanying Mr. Eckhart to add to his plea, were vice-presidents Frank G. Logan and William O. Goodman, and Secretary Charles H. Burkholder. The South Park Commissioners agreed in principle to the request, and as soon as the proper details are worked out, a campaign to raise funds for the building of what Chicago hopes to make the finest and most beautiful art museum in the world will be inaugurated. It is planned to enlist, in competition, the leading architects of the country, that nothing in the way of the latest and best ideas in museum construction may be overlooked.

### ANCIENT CHINESE FRESCOES SHOWN

Three Chinese frescoes of Bodhisattvas, painted in deep rich reds and emerald and in yellow greens, dated tentatively by authorities as of the Sung Dynasty (960-1280 A. D.) are on exhibition in the Chinese Gallery of the Metropolitan Museum of Art.

The life-sized figures of the disciples of Buddha, draped in fluttering garments and elaborately jeweled, are said to be of the T'ang type. Chinese literature referring to mural painting, makes the T'ang Dynasty (618-906 A. D.) its golden age and Wu Toa Tzu, the master painter, living in the latter part of the dynasty.

Anti-Buddhist persecutions of 845-955 A. D. destroyed much of the art and there are no frescoes today positively attributed to Wu or his immediate school, says H. G. Henderson of the Metropolitan Museum.

"But our Bodhisattvas undoubtedly are fine examples of the great style of the period," he added.

The frescoes of the Bodhisattvas were lent by Owen F. Roberts with seven small frescoes representing mostly human rather than celestial figures. The colors in the small frescoes are less intense.

Some recent accession to the print room are Schongauer's "Charming Little Griffin" and Lucas of Leyden's masterpiece, the engraved "Ecce Homo." For this last print Rembrandt was said to have paid 1,400 guilders as far back as the seventeenth century. A group of wood cuts by Lucas Cranach, the elder, including "The Crucifixion" and "The Agony in the Garden"—the latter so far known is unique—have been added.

A painting with "exuberant imagination" and "fantastic detail," "The Descent of Christ Into Hell," by Hieronymus Bosch, is in the room of recent accessions. A great number of rare Egypto-Arabic textiles, dating from the seventh and through the fourteenth century and excavated in the ruins of the old city of Cairo, are on exhibition in the same room. Geometric designs and formalized animals decorate many of the fragments.



## FITZWILLIAM GETS MANY FINE WORKS

LONDON.—Since last term the accessions at the Fitzwilliam Museum have been both numerous and important. Two splendid Assyrian Reliefs, which could hardly find a parallel outside of the British Museum, have been installed in the second Egyptian Gallery. A portrait from Titian's workshop of the Doge Andrea Gritti, of which a more powerful example was formerly in Ruskin's collection, is hung in the Central Gallery. Not far from this is Lord Rothermere's gift of "A Gipsy," by Alan Beeton, of Trinity College, a piece of finished technique which made some stir at the Royal Academy last summer. The masterly portrait of Dr. J. N. Keynes, Registrary Emeritus, by Gerald F. Kelly, A.R.A., of Trinity Hall, is on loan until Christmas.

The famous collections of Italian majolica, portrait miniatures, etc., bequeathed by the Rt. Hon. F. Leverton Harris, have been received and placed on exhibition. A small portion of a very fine collection of English watercolors and Pre-Raphaelite drawings, bequeathed in July by James R. Holliday, of St. John's College, is provisionally displayed on screens on the upper landing. Various drawings have arrived from the executors of W. Barclay Squire and Sir Sidney Colvin. It is a matter for congratulation that a large extension is in process of construction, as all available space in the existing Museum is more than filled.

## N. Y. ART STUDENTS EXHIBIT IN FLORIDA

An exhibition of the work of students of the Grand Central School of Art will open in Florida December 1st, at the request of the Florida Federation of Arts. The Federation, of which Mrs. F. W. Buchholz, of Gainesville, is president and Mr. Donald Blake, of Tampa, first vice-president, asked the school to send an exhibition of its students' work, to be followed by work of the faculty, to be sent by the Federation through the State of Florida and shown in various cities and towns under the auspices of art societies and public schools.

The school has complied with the request and is sending thirty drawings, illustrations, watercolors and examples of decorative design. The faculty exhibition will follow immediately after that of the students. In both instances, the first showing will be held in Gainesville.

Among the faculty members of the Grand Central School who will be represented in the Florida exhibitions are its president, Edmund Greason, Sigurd Skou, George Pearce Ennis, Herbert Meyer, Henry Snell and Wayman Adams.



"PORTRAIT OF A YOUNG MAN" By MURILLO  
No. 476 of the sale of the Dr. John E. Stillwell Collection  
at the Anderson Galleries

## FRICK ESTATE BUYS SIENESE ART

The *New York Times* has reported that two exceedingly rare paintings by artists believed to be unrepresented in galleries in this country have been acquired by the Henry Clay Frick Art Collection, which eventually is to become public property.

The pictures are from the former Benson collection, which was bought in toto last July in London by Sir Joseph Duveen.

For the two pictures, painted hundreds of years ago when painting was young,

it is understood \$500,000 was paid. One is "The Temptation of Christ," by Duccio, founder of the Sieneese school of painting. This was bought by the trustees of the Frick collection, for the enriching of which Mr. Frick provided in his will an endowment of \$15,000,000.

The other painting in Barna's "Way to Calvary," which has been bought as a gift for the collection by Miss Helen C. Frick, daughter of the founder.

Aside from their artistic value, the paintings are of especial interest for their significance in the history of the development of art. The Duccio originally formed a part of the great altar, known as the "Majestas," of the Cathedral of Siena.

The earlier of the pictures is that by Duccio Di Buoninsegna (c. 1255-1319), to give him his full name. It is in tempera on wood, seventeen inches square, the colors laid on over a coat of gold leaf. It depicts Christ, in a blue mantle edged with gold, standing on a mound, reproving Satan, who points out to Him the Kingdom of the World, represented by a vari-colored Tuscan city surrounded by battlemented walls, with gate and drawbridge, Romanesque towers, Gothic campaniles and an octagonal baptistry crowned with cupolas.

The panel by Barna da Siena, also in tempera, ten by fourteen inches, once belonged to Lord Leighton, the English painter. It portrays a full length figure of Christ, in crimson robe, bearing the cross, his head turned full face.

Both these paintings are well known to students of Sieneese art and have received considerable notice in the extensive literature on the subject.

## ENGLISH REPORTS ON LIGHTING PROBLEMS

LONDON.—The Department of Scientific and Industrial Research issued on Nov. 1 a report on the illumination of picture galleries. It is a highly technical report, but it is entirely practical in its results. There are two difficulties. One is the difficulty of reflections from the glass that covers the pictures, preventing a real view of the pictures themselves. The other is the danger of fading.

To take the question of seeing the pictures first. The report describes as the ideal gallery Gallery 13 at Millbank in the Tate collection. This gallery shows pictures only on one wall. The lighting is from a curved roof window on the opposite side from the pictures. The spectators are under a gallery which keeps the light from them, though it is thrown on the pictures. The angle at which the light falls is such that it does not throw reflections from the glass on the pictures to the level of the spectator's eye. In galleries where pictures are shown on

opposite walls—and the double-sided gallery is the usual thing in picture galleries—the only method is to run dark-colored, featureless screens down in the middle about twelve feet in height, assuming a maximum picture height of fifteen feet. If this is disliked, then a careful arrangement of the pictures in respect to their darkness and lightness and dull frames is a second best course.

The things to be avoided are reflections of the spectator himself in the picture glass and reflections of the pictures and frames on the opposite walls. The pictures should be well illuminated and the spectator should be as little illuminated as possible. In order to give white daylight vision the glass of the windows and

the glass over the paintings should be as nearly colorless as possible and the decorations of the walls and roof should be neutral—that is, grey in tone. Direct sunlight on the pictures is to be avoided to prevent fading, and in special cases it may be desirable to use glass that absorbs all ultra-violet rays.

An incidental point mentioned in this extremely interesting report is that colors in watercolor paintings fade more rapidly than in oil-paintings. Indeed one gathers that in oil-paintings the color chemists have succeeded in producing pigments that will not fade quickly—a discovery which, as the report wistfully observes, was unfortunately not made two hundred years or so ago.

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Vol. XXVI Nov. 26, 1927 No. 8

## ART THIEVES

The career of an "art thief" seems to be fraught with considerable difficulty, especially if he has the good judgment to pick important works of art. The recent recovery of the sculptures, paintings and objets d'art stolen over a year ago from P. Jackson Higgs is a demonstration of the dangers in the way.

Works of art, as every auction proves, have great value only when their authenticity is unquestioned. Suspicion rears its ugly head in even the most legitimate of sales. Everything within and without the object offered for sale is most carefully scrutinized before a buyer will pay the large price which a fine work commands. Especially important is the history. One must know from whence the treasure comes; the collections it has been in; where it was last sold; whether it has ever been published.

Once, when any sufficiently dirty canvas could be sold for an old master and attributions were matters of insistence rather than knowledge, the traffic in stolen works might have held some possibilities. Ignorant collectors are becoming increasingly scarce. Even more scarce are those who trust entirely to their own judgment. In almost every case of an important purchase the collector's dealer is called into consultation.

Only with the aid of an unscrupulous dealer who nevertheless enjoys a good reputation could the theft of well-known works of art be at all profitable. For a time, after the Higgs theft, there were ugly rumors of an international ring headed by someone in New York. The arrests made this week prove these unfounded. The thief, who showed better taste than judgment, had been unable to dispose of any of the more valuable pieces.

The theft and recovery serves to emphasize the value of a name. One of the stolen objects was a silver figure attributed to Cellini. As such, and the

attribution was made by Dr. Bode, the value of the piece was very high. Without that, simply as a work of art, it would be very much less valuable. The thief who knew enough to steal a Cellini would probably know its value, also, and would not be content to sell it cheaply.

Attributions, therefore, would seem to be the best form of theft insurance. Which may explain a great many things.

## ROYAL CORTISSOZ ON MUSEUMS

In the art columns of this paper a few days ago some reference was made to the criticism recently directed in London against the administration of the National Gallery. Acquisitions have been made there which can only be described as being of a secondary order or even less impressive. We pointed out a substantial factor in the situation, the competition of the American collector. All the great masterpieces that remain in private hands abroad and are salable are gravitating steadily into his hands. The point has been almost immediately confirmed by an incident reported in the *Herald Tribune* yesterday. The Frick Museum has acquired a great Duccio, one of the four works by that Siennese master in the Benson collection which was purchased by Sir Joseph Duveen en bloc some months ago. As we have already stated, the French authorities were keen upon getting one of these Duccios for the Louvre, where it is greatly needed. But Paris, like London, has to yield these things to the United States.

It is a solid, highly interesting circumstance, and incidentally the Frick purchase brings up an always stimulating subject, the policy to be followed by an institution with plenty of funds. Shall it spread them over many acquisitions of a valuable but still minor character, or shall it once in so often plunge and obtain a jewel of great price? The Frick trustees made a decision involving a terrific outlay, but they are to be congratulated upon their wisdom and courage in making it. The Benson Duccios are probably the only first-rate examples of the master to come into the market now or, for that matter, in generations. He is one of the salient figures in the earlier history of Italian painting. He is immeasurably important to a well-rounded public collection, and the only thing to do when a piece of his work appears is to get it. The second-rate things always will be available. The masterpieces accessible to even the longest purse grow rarer every year.

Imagine what the situation will be half a century from now when the dealers shall have combed Europe! The great treasures are numerous enough now. The Sebastiano del Piombo portrait is still in the Czartoryski Palace at Cracow. The Dreyfus bronzes in Paris still await, we believe, a buyer. But half a century from now even these objects may be irrevocably placed on this side of the water; and the Frick Duccio is a vivid reminder of how the old master reaching these shores becomes a public possession. American generosity is all the time enriching our museums. We have had occasion only recently to allude to the transference of the Duke of Buccleuch's Mantegna, "Tarquin and the Sibyl," to the late Mrs. Emery's gallery, and to her bestowal of it, with other noble things, upon the Cincinnati Museum. The indications are plain. They are all in favor of the policy adopted by the Frick trustees.

They have had the courage of their convictions before this. When they bought a Chardin they bought "La Serinette," one of the most exquisite things he ever painted. When they bought an Ingres it was the great



"CHRIST CARRYING THE CROSS"

By BARNDA DA SIENA

Recently purchased by Miss Helen C. Frick for the Frick Gallery

"Madame d'Haussonville," than which there is nothing more magnificent in the whole range of his marvelous portraiture. The idea, apparently, is to acquire paintings of the noblest rank. That, we should say, is in exact fulfillment of the purpose of Mr. Frick, and it is, as a policy, one to be adopted wherever possible.

—From the *Herald Tribune*.

## BOOKS AND MANUSCRIPTS

CARLO CRIVELLI

*Franz Drey*

*F. Bruckmann, Munich*

Professor Franz Drey's *Carlo Crivelli*, the first complete work devoted to the life and development of the artist will undoubtedly stand for many years to come as our most authoritative work on the subject. The text covers in 172 pages the history of Crivelli's life, gathered upon Italian source material, the period and school influences and the development of the artist's career. A further chapter deals in considerable detail with artists of the school of Crivelli, while an appendix publishes documents throwing light upon the difficult problems of the artist's life and the dates when his chief works were painted.

The one hundred and nine fine illustrations reproduce all the known works of the artist, including many hitherto unpublished paintings in provincial Italian churches and English collections difficult of access, thus rendering the book of great value as a reference work. The difficulty in securing complete reproduction of Crivelli's work has undoubtedly been tremendous and the complete sequence of paintings in chronological order is one of the most notable features in a notable book.

A work on Crivelli has an interest above the ordinary when one considers the conflicting theories that have been held concerning the artist and his early influences. The older historians such as Ridolfi, A. Ricci, Lanzi, Schulz and Crowe and Cavalcaselle, claimed such varying influences as Jacobello del Fiore, Giambono and even Bellini. The entire more modern literature on the subject with the exception of L. Venturi and Fiocco, have been unanimous in their

agreement upon Tuscan influences and the importance of the teaching of Squarcione, chief among these critics are Benson, Rushforth, Testi and A. Venturi. Professor Drey's exhaustive research has likewise led him to admit the influence of Squarcione as one of the three major influences upon Crivelli. The other two he considers to be the Tuscans—Filippo Lippi and especially Donatello—and further Mantegna and Niccolò Pizzolo in the carrying of the plastic effects of sculpture into painting.

The two sections on period and school influences and the development of the artist are particularly admirable in their clear presentation of material from original sources and the logical picture which is built up of the artist's development, based on the Squarcione-Paduan theory of influence. The development of the artist is traced, picture by picture, in conjunction with the illustrations through such rather harsh and uncharacteristic works as the early "Entombment" in the Detroit Museum to such mature masterpieces as the Annunciation of 1486 in the National Gallery. The discussion of the individual paintings points out technical and selective peculiarities in various phases of the artist's work, and traces Crivelli's development with exquisite concreteness from the early harsh drawing and severity of drapery and ornament to the rich, and finally too great opulence, of the later periods. In addition to the analysis of all paintings in the volume there is a further purely descriptive catalogue of the plates. A list of lost works and canvases erroneously attributed to the master will also be of great value to the critic and research worker in this field.

## THE HISTORY OF AMERICAN PAINTING

*Samuel Isham and Royal Cortissoz*  
*The Macmillan Company, New York, \$12.50*

The reprint of Mr. Isham's 600 page history of American painting could more appropriately be called "The Lives of American Painters." Well aware of their artistic shortcomings, Mr. Isham has gone in heavily for biography. Particularly with the early men does he stress the picturesque lives and moral probity of the graduates of the sign painting school. The difficulty for the historian of

American art lies not only in the fact that so far we have not produced many men of the first water but that there has been little that is characteristically American about the work of such as it has sired. Mr. Isham puts this very clearly at the offset. "The fundamental and mastering fact about American painting is that it is in no way native to America, but is European painting imported, or rather transplanted to America, and there cultivated and developed; and even that not independently, but with constant reference to the older countries . . ."

Fortunately for the author the colorful careers of the pioneers in paint makes very good reading. Mr. Isham begins at the beginning with a certain coach painter named Smybert (or Smibert) who came to America in 1728 with Bishop Berkeley and whose *chef-d'oeuvre*, the portrait of the worthy divine, now hangs in the Dining Hall at Yale University.

The picture which the author draws of the kindly Benjamin West makes one regret that his art was not as great as his heart. Of him Mr. Isham says: "The career of West is calculated to confute the pessimists who find no good in human nature. It is not so much that he was a good man himself; good men there have ever been, but as a rule their good deeds shone in a naughty world. West was not only good himself but the cause of goodness in others. Surely no man was ever so generously and so efficiently aided throughout his whole career. From the painted savages of the forest to the King on his throne, all delighted in being of use to him, and he never failed to accept the proffered help, never failed to utilize it to the fullest extent and never forgot to be grateful. At the end of his life he remembered his first patrons who had given him a few dollars for his works, and it was at his request that Galt recorded their names." That West knew more about his art than he was able to put on canvas we gather from his words of wisdom to young Constable. "Always remember, sir, that light and shadow never stand still."

An exception to the moral rule is Gilbert Stuart who was less of a paragon and more of an artist. "Stuart still holds his place among our best painters and even among his great contemporaries in England. His scope is limited . . . but within his limitations (and they are serious ones) he is unsurpassed." A judgment which the last twenty years have done much to confirm.

The life and work of Stuart's only formidable rival, Thomas Sully, is interestingly told. "After the record of his life it seems unnecessary to say that he was a good man, courageous in adversity, helpful in prosperity. He was, moreover a good painter . . . he was not the equal of Stuart (he would himself have been the first to declare it) but, putting aside Stuart, who is in a class by himself, it would be difficult to mention any superior."

With the death of Sully we leave these excellent, early men for the less generous and no more inspired artists of the pre-Civil War period. Into the lives of these ambitious backwoodsman Mr. Isham goes with his characteristic enthusiasm. But here his subjects fail him and the reader wearies. Nothing can put life into the followers of Harding and Alexander. And considering the author's admission that "their work on the whole is deadly uninteresting, its very competence condemns it." This would seem to have been an excellent section for condensation.

The next milestone is George Inness, who was not only an artist but a sound esthetician. "A work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion."

With Inness, Wyant and Martin "the early American landscape school culminates. If we insist on unprofitable comparisons and claim for any of our art an equality with what was best in contemporary Europe, it is these men that we must put forward, for the long period between the death of Stuart and the rise of the present school."

Another trek across the desert inhabited by such painters as Huntington, Grey, Leutze, Vedder and Coleman (in which the undes of William Morris Hunt are the only oasis) and we come to the promontory on which Mr. Isham has placed John La Farge and Jimmy Whistler. Whether this eminence is given an unwarranted height we cannot discuss here but whatever their stature, Whistler at least looms large when compared to his immediate successors.

Winslow Homer takes up the torch of landscape painting, William Chase hands on his dexterous brush to Alden Weir and in a Philadelphia woman, Mary

(Continued on page 10)





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H. M. THE QUEEN

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## EXHIBITIONS IN NEW YORK

### SAVELY SORINE Wildenstein Galleries

With appropriate gestures, Dr. Christian Brinton has placed his sanction upon the art of Savely Sorine and even goes so far as to speak of "ikonic exaltation" and "concentrated ardor of purpose." Personally in the thirty portraits on view we saw no traces of such pure religious flame. To our eye, less acute perhaps than Dr. Brinton's, there was only evident considerable skill of draughtmanship, engaging color and that facility in making the aristocrat even more aristocratic that is the *sine qua non* of the successful portrait painter. Perhaps the most truthful and also the least flattering portrait in the exhibition is that of Mr. John Ringling, in which the plutocrat, rather than the aristocrat is suggested. The likeness of Mrs. Otto H. Kahn is also commendable for its simplicity and excellent characterization. A few canvases such as "Dancer's Dressing Room," "Au Cafe" and "Russian Singer" absolve M. Sorine's from personal responsibilities to his sitters and lend a pleasant variety to the exhibition. In a considerable number of canvases M. Sorine has depicted his own countrymen and here one feels a deeper penetration and greater sympathy than in the portraits of those of alien race.

### NIKOL SCHATTENSTEIN HILLA REBAY Marie Sterner Galleries

Three portraits by Nikol Schattenstein are now on exhibition at the Marie Sterner Galleries. The sitters are George Jean Nathan and H. L. Mencken, while sandwiched between them is Mrs. William H. Vanderbilt in a ruby velvet jacket.

In his two male portraits, so typical of the best dressed man in New York and the worst dressed man in Baltimore, the artist has portrayed Mr. Mencken in shirt sleeves and suspenders, while the Nathan study is full of clothes. Perhaps it is the amount of plaid ulster, green fedora, chamois waistcoat and gloves that gives the man inside so stuffy and sodden a look.

Certainly Mr. Schattenstein has not done right by Mr. Nathan. For although there is in his brushwork a nice clean follow through, his art is hardly as distinguished as his subjects. There is considerable charm in the thin-lipped blond beauty of Mrs. Vanderbilt and the robust, blue-eyed Mencken, but to make a tailor's dummy of the lively Beau Brummel of the theatrical world is a great miscarriage of esthetic justice. Even the color in the Nathan portrait is keyed too low. The beautiful rose braces and breeches of the Baltimore prophet make so pleasing a note that we cannot but regret the omission of a red camillia in the well-worked buttonhole of his illustrious colleague.

Also on exhibition are the intricate cut-outs of Hilla Rebay. These "Plastic Portraits in a New Medium" demonstrate how far one may go with patience and a pair of shears. Many of Madame Rebay's abstractions and character studies are amazingly beautiful and keen. What we can't quite see is the reason for attempting in paper what could have been so much more easily achieved by paint. Undoubtedly Madame Rebay belongs to the minority with an infinite capacity

for taking pains and the result achieved in "Orient," the naughty little "Chat Noir," "Italy" and many others warrants whatever perspiration went into the making.

### GORDON GRANT Howard Young Galleries

The three-mast schooners of Mr. Gordon Grant have again put into port at the Howard Young Galleries. There is little variation in the artist's rendition of brightly painted ships upon a painted ocean. The ships themselves may suggest subtle nuances to seafaring souls but to the unnautical observer it would seem as though the same stately clipper cuts the same tranquil seas in nine-tenths of the nineteen canvases. The proprietor of the "Haunted Bookshop" once proposed a research into the gallons of ale drunk in the Dickens novels and the annual water-shed of the Stevenson Scotch tales. We suggest a census of the acres of canvas devoted to pelagic paintings as another interesting field for study on the part of the statistically inclined. And we are sure that should such an analysis be instigated the paintings of Mr. Gordon Grant would find an honored place in that section of oceanography where it is always fair weather.

### CYRIL KAY-SCOTT THOMAS BENTON New Gallery

For the second time in a still adolescent season New Yorkers are in a position to judge the potentialities of the watercolor medium.

The desert tone poems of Mr. Kay-Scott are fugue-like variations of the theme of wind-carved sand dunes. There is, in these rhythmic repetitions a cadence not unlike the sweeping curves of a Japanese wave screen. Especially in the "Dunes of Bou Saada" is there, in the line of the hill flank, an oriental definition. But there is nothing of sharp eastern iconography in the American artist's muted chromatic adumbrations, in what M. Louis Vauxcelles has so happily termed "the harmony of blond chords." Mr. Kay-Scott's concern is with the effect of the dissolved shadowless Sahara light upon the shifting sand-hollows which the winds beat out on the floor of the desert. His tonic material is built up by the interplay of scarcely contrasted neutrals, by barely perceptible harmonic variations and an infiltration of delicate hues with floods of light. But although the artist speaks so entirely in terms of color one feels beneath his luminous pale sky the steel structure of the firm design.

The appeal of the pictures, which are so utterly of their medium, so purely paint, is simple, emotional. They arouse no memories of *Arabia Deserta* and Tunisian *sueks*. Here are no critical escapes in anecdotal analogies and derivative dodges. The artist has had the wisdom to realize that, at best, landscape painting is not so much representation as the interpretation of a state of mind.

Also on exhibition are watercolors by Thomas H. Benton. Mr. Benton's speech is cow country vernacular. There is in his idiom a southwestern twang which is sometimes convincing as in "Panhandle Texas" and the monochromatic "Arkansas Horse Shoes" and sometimes unconvincingly colloquial as in "Tennessee Hennessey" and "A Missouri Hill Billy."

### LUCILLE DOUGLASS Milch Galleries

Asiatic influence is becoming endemic at the Milch Galleries. Following close upon Miss Job's show of Chinese and Tibetan landscapes comes Miss Douglass' exhibition of pastels and etchings of Cambodia and China. Even more than Miss Job the present artist tends towards illustrative exegesis. Nine of the prints are in fact the original etchings for "New Journey in Old Asia" by Helen Churchill Candee. Temples and street scenes also form the themes of the pastels, of which "Red Bridge, Canton," and "Blue Bridge, Bangkok," are the most prismatically pleasing. On the first day of the exhibition one-third of the pastels were sold to Miss Anne Morgan, Mrs. W. K. Vanderbilt, Mrs. W. H. Moore, Mr. George Patello, Mrs. Florence Ayscough, Miss Louise Frith and Miss Florence Waterbury.

### HENRY THEODORE LEGGETT PHILIP HARRIS GIDDENS Harlow, McDonald Gallery

Etchings by Mr. Giddens clearly reveal his architectural training both in subject matter and in their clear firm line. However, despite more or less conventional subject matter, Mr. Giddens can not be dismissed as a conventional etcher. He has a finely developed sense of pattern and in many of the prints on view his technical control of his medium, the rich blacks and infinite skill in handling nuances of texture give his work definite interest. "A Street in Concarneau," "Some Old Houses in Morlaix" and "The Minaret of Sidi Ben Arous, Tunis" are particularly noteworthy. A series of drawings, many of the same subjects as the prints are also on view. They give further evidence of Mr. Giddens' delicate yet firm line. The skyscraper studies of New York, to which the artist has recently turned, do not in our opinion have the flavor or beauty of his old world subjects. They are dryer and the textural quality is of less beauty.

Paintings in watercolor by Henry Theodore Leggett reveal a fragile poetic spirit that oftenest finds expression in sea moods. Mr. Leggett's work is distinctly uneven ranging from the charming color of "Balloons" and "Aqua Marine" to the artificial banality of "Japonais." Often Mr. Leggett paints a single wave with happy effect in the simplification of design. These watercolors are far more successful than the rather forced compositions where the artist depends upon the literary suggestiveness of aviators and sea gulls to carry a rather uninspired composition.

### TEAL MESSER DUANE LYON Dudensing Galleries

There is not much to say for the conservative landscapes and radical figure work of Mr. Teal Messer. The best of the former, "Street in Paris" has the angular high-walled composition of a Utrillo, "Bathers" the common confusion of crudity with strength. By far the finest of the fourteen canvases is "Still Life, B." When one compares the satisfactory treatment of textures and the expert handling of the quiet colors with the leaden, lifeless "Portrait" which hangs beside it, one cannot but hope that Mr. Messer will desert figure work for what seems a more sympathetic milieu.

The "Stately Towers of Gotham Town" are not as Knickerbockerian as they sound. Neither are they in any way remarkable.

### GLEN COLEMAN CAROLINE GRANGER GIBBONS Whitney Studio Club

Mr. Coleman's latest showing of eleven paintings reveals that modernism has been making its inroads upon those little street scenes which have come to be regarded as his genre. Apparently in these new departures Mr. Coleman is still in something of an experimental stage. "Arrangement" is one of those more or less segmental paintings, in the background a street scene, in the foreground machinery, skyscrapers, etc., converging diagonally into the composition—a conception that is scarcely original. On the other hand, the modernity of "Still Life," with its bouquet of flowers placed in an old-fashioned buttoned shoe is enlivened with a sly humor. In the more familiar manner, "Red Brick Fronts," evidently a view of Eighth Street near the intersection of McDougal, reveals Mr. Coleman's peculiar aptitudes. Here the glowing red of the brick facade enlivens the dullness of the street like a bright flame. "Brooklyn Street," also Mr. Coleman of other years, shows equal felicity in the choice of vantage point. The converging streets with the pyramidal mass of a building and distant skyscrapers in the centre are built up into a finely knit composition. In another room at the Whitney Club Caroline Gibbons Granger devotes her talents to the physiognomy of the American Indian. Mrs. Granger evi-

dently feels quite a zest in this restricted field of portraiture and we must confess that her studies of weather-beaten squaws and warriors held more of interest for us than the perfect profiles of aristocracy so much on view recently in our galleries. The portrait of "Paul Many White Horses" with its enigmatic expression and suggested background of rolling hills and prairies is one of the most successful in the group.

### CECIL CLARK DAVIS HARRY A. VINCENT Grand Central Galleries

In his exhibition of nineteen portraits Mr. Davis shows a chameleon like aptitude for transposing his sitters into whatever century and manner of portraiture their temperament or his mood of the moment may suggest. When all else fails and his sitters show a tendency to be overwhelmingly modern, Mr. Davis solves the problem neatly by artistically draping a scarf of some pleasant color about the neck and letting this dominate the composition. The portrait of Colonel Charles Lindbergh romanticizes the possibilities of the aviator's costume to the nth degree. Mrs. Walter Damrosch is brave in a red scarf and a red feather. Mrs. Richard Heywood is done in the best manner of the English XVIIIth century school; "Joan"

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## DUVEEN BROTHERS

PAINTINGS  
PORCELAINS  
TAPESTRIES  
OBJETS d'ART

NEW YORK  
PARIS



## EXHIBITIONS IN NEW YORK

(Continued from page 9)

is picturesquely Venetian and another portrait whose title we have forgotten is a pleasant distillation of Holbein in the modern manner. Evidently Mr. Davis is a foe to modern dress and fears that the vagaries of fashion might weaken the immortality of his portraiture.

In another room at the Grand Central Galleries Harry A. Vincent A.N.A. presents in competent manner various picturesque European scenes, chiefly in Brittany. The famous orange sails of Concarneau, the fishing boats of Brittany, the village square, St. Tropez, are painted with appropriate feeling for the color and quaintness of these places. A single canvas done in Morocco provides Mr. Vincent with opportunities for dramatic effects of light and shade.

### THOMAS HERBERT SMITH Holt Gallery

A group of twenty-six on the whole conventional landscapes make up Mr. Smith's present exhibition. The artist tends towards a predominance of blues in his color scheme and varies in technique from the detail and heavy impasto of "West Redding" to the very much finer "Monaseo Lake" with its Matisse-like laying on of color. This canvas, which is the artist's favorite, was also ours, but for those who like a pleasant landscape done in the time-honored way we recommend "Winter" with its cool palette of cobalt blue and red dish lavender.

### JAPANESE PRINTS Weyhe Galleries

The Japanese print collection of Mr. Alexander G. Moslé has been on exhibition at the Weyhe Galleries. Besides their rarity these XVIIIth and XVIIIth century prints are remarkable for the excellence of their preservation. This is especially notable in the *Zashiki Hakkei* set of Suzuki Harunobu. Bought by Mr. Moslé from a Japanese pawnbroker it was for over a century one storehouse. It is of special interest as being the set originally owned by the poet Kikurensa

Kyosen, who employed Harunobu to make the designs, and in several of the prints of the first edition is the signature Josei Sanjin Kyosen ko (or ku) an abbreviation of "kufu" meaning conceived by. Harunobu was the greatest artist of the multicolored print and in this flawless edition of the famous *Zashiki Hakkei* series we have an admirable opportunity of studying the artist at his best. Of the eight parlor scenes we found most satisfying the unbroken angles and *gauffrage* effect of *Nurioke No Bosetsu*. In each the lead which has been introduced into the background gives the unmistakable Harunobu *cachet*. Selection in the case of three hundred and fifty-four prints of such excellence is necessarily a matter of individual taste. The exhibition, due to the limited wall space, was entirely given over to figure work, of which we preferred the composition of the single figure pieces. And among those which we remember with particular pleasure are the graceful *gauffrage* figure of the Yoshiwara woman in Harunobu's "Sleeping Kamuro," the many representations of actors in female roles and the large head and bust portraits of Kitagawa Utamaro.

### HAND WROUGHT JEWELRY Little Gallery

Hand wrought jewelry from the Boston work shops of Margaret Rogers and Edward E. Oakes is now on exhibition at the Little Gallery. By Miss Rogers are some attractive close necklaces set with Australian opals, moonstones and sapphires. Also by Miss Rogers is a long oval pin set with a very rare opal with a red strain. Mr. Oakes favors jade embellished with Japanese pears, while also by him is a piece set with a handsome chrysocolla.

Besides the modern pieces there are to be seen necklaces of old garnet, carnelian and amber, Sardinian silver mantel clasps and an ecclesiastical ornament set with flawed rubies and crystal, a Moorish Koran case of brass studded with antique coral and a unique ornament with an indicator which is worn by Moorish mothers to call attention to the number of male children with whom they are blessed.

### BOOKS AND MANUSCRIPTS

(Continued from page 8)

Cassatt, American art achieves genuine distinction.

Of Sargent Mr. Isham thinks highly. Much that he says is penetrating and just but we are not inclined to believe him "the first portrait painter since Reynolds and Gainsborough" though probably better than . . .

Follow chapters on recent landscape painting, the Hudson River School, the romantic figure work of Thayer, Cox and Company and the technically more adroit and infinitely more inspired work of George deForrest Brush, Thomas Eakins, Robert Henri and John Alexander. After the chapter on the mural work of Blashfield, Walker and Simmons, Mr. Cortisoz takes up the tale and brings us into the promised land of familiar present day art. Mr. Cortisoz writes concisely and well and illustrates his text with such Victorian hang-overs as Miller's "Oval Mirror" and such hopes for the future as Stepan Hirsch's "New York." Mr. Cortisoz keeps pretty consistently to the conservative side of the fence and the inclusion of Mr. Hirsch's picture, is, we judge rather a concession to the ravenous radicals for whom the history of American painting is necessarily frugal fare.

### NO DISCOVERIES IN AUTUMN SALON

PARIS.—About 2,500 exhibits are on view at the annual Paris Autumn Salon in the Grand Palais.

Although the Grand Palais has been open to the Press for several days, only the painting and the sculpture can be fairly judged from a general point of view at present as the decorative arts section (perhaps the most interesting) is much behind this year.

The painting section again strengthens the impression felt last year that the majority of the artists who astonished and even stupefied a few years ago are

now more restrained.

The Autumn Salon which used to appear revolutionary, is no longer the same, and one will be surprised by the sober tone of the majority of the exhibits.

But if one "discovers" nothing in the painting section, at least one will find some paintings by artists of talent whose work is always agreeable to see.

At the top of the staircase, before entering Room 1, the visitor will find several remarkable works, by members of the Committee, who have shown disinterestedness by themselves hanging their pictures in unfavorable positions.

The public will nevertheless know how to find the nude by d'Espagnat, the landscapes by Girieuc, the flowers and still-life works by Laprade, the portrait of a woman by Charles Guérin, the landscapes by Dézire, the figures by Favory and above all the beautiful and noble landscapes of Rome by Jules Flandrin.

In Room I will be seen scarcely anything but the nudes by Kvapil, admirably constructed but less seductive than last year's. There are several canvases of very displeasing extravagance in Room II., and, going as far as Room IV., one will find well-placed landscapes by de Castro, an interior by Chavenon, forming a brilliant harmony of colors; a striking fantasy by Chérane, "The Red Shawl" and some trees by Balande. In his landscapes of the Vendée country, Peské shows that he is as masterly as ever.

In Room VI, the exhibits of Rameau and Sabbagh are worth attention. Further on Anna Bobegh is represented by Scandinavian landscapes. Then come works by Ekegarde and Picart Le Doux, who treat the nude with rigor and without seduction. In Room II are works by Thomsen, who is inspired too much by Manet's "Olympia," and Anders Osterlind, one of the most personal landscape painters of the young school. In his figure in Room 13, Van Dongen does not appear so successful as he has so often been. The flowers by Savreux, the big scene by Hélène Dufau and the landscape—so peculiar to himself—by Vlaminck are worthy of being remembered.

The sculpture seems to be more representative and more characteristic than the painting. On the ground floor some very beautiful pieces attract the attention, especially the bronze statue by Mlle. Sardeau and the bronze bas-relief by Benjamino Bufano. The Penthésilée drawing her bow, her body thrown back in an attitude full of audacity, by Bouraine, is worthy of being the success of the Salon. It is a beautiful piece of work in black granite, of great power, but it recalls too much Bourdelle's Archer. Neither does the caryatid in wood by Joseph Bernard lack force. Among the better things we

### AMERICAN PAINTINGS TAKE TO SEA

The White Star Lines, after many consultations and considerable deliberation, have granted the Grand Central Galleries permission to install an exhibition of the works of living American artists on board all their ocean liners. This is probably one of the most important steps in propaganda for American art accomplished by this or any other gallery in recent years.

The *Majestic*, one of the largest ships, if not the largest, afloat, will arrive in port this week, and a collection of one hundred paintings by such men as the following will be installed: Charles W. Hawthorne, George de Forest Brush, Paul Dougherty, Charles H. Davis, Elliot Daingerfield, John Folinsbee, Sidney Dickinson, George Wharton Edwards, Maurice Fromkes, Emil Carlson, Karl Anderson, Murray P. Bewley, Ettore Caser, John F. Carlson, Robert W. Chandler, Jessie Arms Botke, F. C. Friesseke, Lillian Westcott Hale, John C. Johansen, Felicie Waldo Howell, Hobart Nichols, F. Luis Mora, Charles Robert Patterson, Julius Rolshoven, Carl Rungius, Chauncey F. Ryder, W. Elmer Schofield, W. Granville Smith, Harry A. Vincent, Walter Ufer, Gardner Symons, Henry O. Tanner, Frederick Ballard Williams, Dean Cornwall, Jerome Myers, and John Wenger. These paintings will be hung on board the *Majestic* by the Grand Central Art Galleries on Friday, November 25th, the day before sailing.

It will be evident to all people interested in American art that a collection of this magnitude placed before the passengers of the *Majestic* is bound to create an impression in their minds that will not

be easily erased. As the *Olympic* and other ships arrive in port equally important exhibitions will be installed on them.

These floating art exhibitions have a great advantage over those housed in museums on land because of the leisure

of life aboard ship. There the press of business cannot offer competition to the art exhibition, whereas on land the admirer and connoisseur of art has to consult his watch and consider his next business engagement.

## EXHIBITIONS & SALES AT THE ANDERSON GALLERIES [MITCHELL KENNERLEY, President] 489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

### THE IMPORTANT ART COLLECTION

FORMED BY  
**DR. JOHN E. STILLWELL**  
9 WEST 49th STREET, NEW YORK

A LETTER FROM DR. STILLWELL

9 West 49th Street

New York City, August 16, 1927

The Anderson Galleries  
489 Park Avenue, New York City

My dear Mr. Kennerley:-

I desire to negotiate with The Anderson Galleries concerning the sale of my art collection. For thirty-one years I have lived at No. 9 West 49th Street, a Columbia Leasehold, which is now about to be torn down. For as many years I have been buying paintings by Old Masters; Gothic and Renaissance Wood Carvings; Velvets, Brocades and other Fabrics of the 16th and 17th Centuries; Mirrors, Clocks, Girandoles and Furniture; early Swiss and German Stained Glass and other Art Objects, and now that I am given notice that my lease will not be renewed I have decided to sell the entire collection because I cannot undertake the herculean task of adjusting it in a new home. My leisure time for many years has been spent abroad where I have personally bought ninety-five per cent of my collection. I have not depended upon the dealers because in its acquisition it has been my great joy to do as they do - go in search of my treasures. For this reason my collection is not well-known to many of those who guide and control today the purchases of American collectors, but one, a pre-eminent New York dealer, whose word is weighty in art, wrote me on March 11th, 1920, after spending several hours in my house:-

"I feel I would like to send you a line of very sincere appreciation of your great kindness and courtesy to me last evening. I enjoyed a most delightful time and must confess that I was very agreeably surprised to find such a beautiful collection, indeed a veritable museum, housed in an ordinary side street. I am so accustomed to seeing great works of art in the most gorgeous settings in Fifth Avenue palaces and elsewhere, that it was quite a pleasure to be introduced to your collection. It reminds me very much of the choice collections of some of my old friends in London and Paris. The whole atmosphere was very agreeable and choice, and I count my visit as one of my pleasantest memories."

Further it may interest you to know that, except for the elimination of the mistakes of youth, everything in my collection today has been in my possession since I originally bought it and never a piece been sold. I have an illustrated catalogue of my collection in seventeen volumes, with long descriptions of every picture and every art object. These I will place at your disposal for reference when we conclude our business negotiations.

Very sincerely yours,

(Signed) JOHN E. STILLWELL

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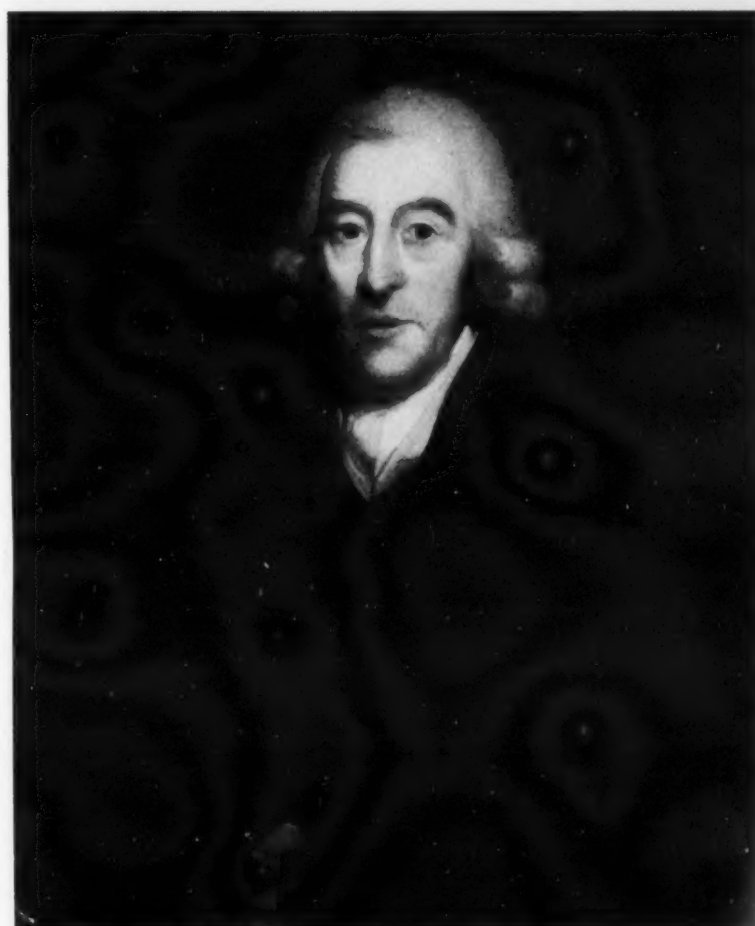
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 Auctioneer



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 Author of Masonic Miscellanies

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This picture has been authenticated  
 by Mr. W. Roberts of London, England

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Shown by Mr. Stoner, of London, at the Madison Hotel, New York

### COMING AUCTIONS

AMERICAN ART ASSOCIATION  
LATHAM LINCOLNIANA  
Exhibition, November 26  
Sale, November 30

One of the most important Lincoln manuscripts, his speech on "Sectionalism," written by the Emancipator and delivered on October 1, 1856, will be sold at the American Art Association on the evening of November 30. This important document was found among the effects of the late Col. Robert B. Latham, a friend of Lincoln, by his son, William Latham.

Among the important historical American autographs are letters by Jefferson relating to the incarceration of Burgoyne's defeated army, and a letter pertaining to the capture of the tender "Edward," the first British war vessel to be seized by the Americans, which is signed by seven signers of the Declaration of Independence. A tentative draft of the XIII amendment to the Constitution which abolished slavery is signed by Hannibal Hamlin, Vice-President of United States, and by the members of the Senate and House of Representatives who voted for it. Letters by numerous Presidents and Revolutionary patriots, and a highly interesting series of the secret documents relating to the Annexation of Texas consigned by Mrs. W. P. E. Wyse of Pikesville, Md., are present.

A desk belonging to President Lincoln and used by him while a member of the Illinois Legislature will also be offered. A letter of authentication written by Major Cleave details the history of the desk and confirms its authenticity. Still another interesting memento of Lincoln's is his Sheffield silver-plate fruit basket bearing the name "Lincoln" engraved on the handle.

From the collection of Henry Goldsmith of New York City has been selected historical and presidential china. Washington's "Order of the Cincinnati plate" as well as his decorated French china tea cup, a luncheon plate, part of the White House china belonging to Harrison and another luncheon

plate, part of the White House china belonging to Lincoln, are included, while among divers interesting items is a silver spoon made by Paul Revere.

SOTHEBY'S, LONDON

**RIENAECKER ENGRAVINGS**  
Sale, December 6

A small collection of English engraved portraits and French engravings, the property of Victor Riensaecker, Esq., of London, England, will be sold at Sotheby's on December 6. Among the items of interest are mezzotints of Mrs. Davenport and Sir Hyde Parker after Romney by J. Jones and J. Walker respectively. The Mrs. Davenport is an early impression of the only state while the Sir Hyde Parker is the extremely rare second published state. Another fine mezzotint of the English school is the second state of Mary Isabella, Duchess of Rutland, by V. Green after the painting by Sir Joshua Reynolds. Among the French examples is "Le Bosquet d'Amour" by J. B. Chapy, after N. Lavreince, which was loaned to the Exhibition of French Engravers of the XVIIIth century. held

at Messrs. Thos. Agnew & Sons' Galleries in London in March, 1926, and of which this is the only known impression of this state.

MSS., BOOKS, ETC.  
Sale, December 12-15

A sale of illuminated manuscripts, valuable printed books, autograph letters and historical documents will be sold at Sotheby's on December 12, 13, 14 and 15. Among the incunabula are a XIIIth century psalter with full-page miniatures and a fine IXth-Xth century Italian missal. The printed books include the first Dutch editions of Gulliver's Travels and Pilgrim's Progress and the autograph letters a fine epistle by Robert Burns.

### AUCTION CALENDAR

**AMERICAN ART ASSOCIATION**  
Madison Ave. and 57th St.  
November 30—The Henry Goldsmith and W. W. Lathan collection of American historical autographs, including Lincoln's speech on "Sectionalism."  
December 1, 2, 3—The Vitall Benguiat collection of rare rugs, tapestries and textiles.  
**ANDERSON GALLERIES**  
Park Ave. and 59th St.  
November 28, 29—The Zachary T. Hollingsworth collection of American historical autographs.  
November 30—Notable modern etchings, the collection of William H. Koester.  
December 1, 2, 3—The art and painting collection of Dr. John E. Stillwell.  
**PLAZA ART AUCTION ROOMS**  
9-13 East 59th Street  
December 1, 2, 3—The Montllor collection of Spanish art.

**RAINS GALLERY**  
3 East 53rd Street  
November 28, 29, 30—Paintings by old masters from the Spinelli collection and other consignors.

**SILLO AUCTION ROOMS**  
40 East 45th Street  
November 29-Dec. 3—Household furnishings, tapestries, Oriental rugs and hangings, fine books.

### AUCTION REPORTS

**MEYER GOODFRIEND PAINTINGS**  
American Art Association—French paintings of the Barbizon and Impressionist Schools, the collection of the late Meyer Goodfriend, were sold on November 17, bringing a total of \$48,445. Important items and their purchasers follow:  
29—Corot, Jean Baptiste Camille, "Village au Bord de la Mer," size 8½x14 inches; E. H. Bernheim \$1,750  
61—Cachoud, Francois Charles, "Le Ruisseau sous la Lune," size 27¾x32 inches; Sol Mutterperl 1,200  
68—Sisley, Alfred, "Barrage de la Machine, Marly," size 15x24½ inches; P. P. Sutter 1,550  
73—Corot, Jean Baptiste Camille, "Bord de Riviere," size 15x18¾ inches; P. P. Sutter 3,600  
74—Sisley, Alfred, "Route aux Environs de Paris," size 18x24½ inches; Kraushaar Galleries 2,100  
77—Corot, Jean Baptiste Camille, "Paysage de la Campagne Italienne d'Albano," size 18x24½ inches; Mrs. G. M. Freed 1,550  
79—Sisley, Alfred, "Moret sur Loing; Temps Pluvieux," size 24x29 inches; P. P. Sutter 2,200  
83—Sisley, Alfred, "Les Noyers, Effet de Soleil Couchant; Premieres Jours d'Octobre," size 29x36½ inches; Knoedler & Co. 2,100  
89—Cachoud, Francois Charles, "Quand les Feuilles Tombent," size 35x46 inches; Arthur Hammerstein 1,850  
97—Cachoud, Francois Charles, "Novembre," size 35¼x46 inches; Arthur Hammerstein 1,100

(Continued on page 13)

**A. S. DREY**

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HIGH CLASS  
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# AUCTION REPORTS

(Continued from page 12)

## CHAPPELL, ET AL., ETCHINGS

American Art Association—Etchings and dry points from the portfolios of F. V. Chappell of New London, Connecticut, and other consignees were sold on November 15 and 16, bringing a grand total of \$64,670. Important items and their purchasers follow:

73—Griggs, F. L., "St. Botolph's"; George Sessler .....\$500

74—Griggs, F. L., "The Almonry"; Kennedy & Company .....\$625

126—Zorn, Anders, "Reve D'Amour"; N. L. Amster .....1,100

127—Zorn, Anders, "The Waltz"; Knoedler & Company .....1,250

130—Zorn, Anders, "Zorn and His Wife"; R. Hopper, agent .....750

131—Zorn, Anders, "Ernest Renan"; H. R. Coons .....850

132—Zorn, Anders, "Reading"; R. Hopper, agent .....550

138—Zorn, Anders, "Souvenir (or the Guitar)"; Knoedler & Company .....1,000

181—McBey, James, "Penance"; Schwartz Galleries .....1,400

182—McBey, James, "The Lion Brewery"; A. J. Sessler .....1,050

183—McBey, James, "The Pool"; A. J. Sessler .....1,150

184—McBey, James, "Gamrie"; M. Knoedler, 1,800

188—McBey, James, "Night in Ely Cathedral"; Print Club of Philadelphia .....1,700

192—McBey, James, "Dawn, The Camel Patrol Setting Out"; L. E. Stern .....2,500

207—McBey, James, "The Ebb Tide"; F. S. Allen .....1,600

269—Zorn, Anders, "Fisherman at Saint Ives"; M. Knoedler .....1,500

270—Zorn, Anders, "Storm"; F. Altschue, 1,400

292—Zorn, Anders, "Bather (Evening)"; N. C. Amster .....3,000

## HUDNUT EARLY AMERICAN FURNITURE

American Art Association—Duncan Phyfe and other early American furniture, the collection of Alexander M. Hudnut, was sold on November 19, bringing a grand total of \$47,852. This sale established record prices for Duncan Phyfe. Important items and their purchasers follow:

60—Set of six carved mahogany side chairs by Duncan Phyfe, New York, circa 1800; J. W. Castles .....\$350 each

61—Carved mahogany window seat by Duncan Phyfe, New York, circa 1800; W. W. Seaman, agent .....1,400

62—Carved mahogany sofa, by Duncan Phyfe, New York, circa 1800; J. K. Brandt .....1,900

63—Carved mahogany card table, by Duncan Phyfe, New York, 1800-1810; Alfred J. Wendall .....1,900

64—Tapestry and carved mahogany sofa by Duncan Phyfe, New York, circa 1800; W. H. Woods .....1,500

65—Carved drop-leaf breakfast table by Duncan Phyfe, New York, circa 1800; W. H. Woods (record price) .....4,100

71—Two Chippendale carved mahogany side chairs, American XVIIIth century; Alfred J. Wendall .....800 each

72—Three carved Chippendale Gothic mahogany side chairs, Philadelphia, 1750-1775; Alfred J. Wendall (record price) .....2,300 each

74—Bronze fountain "Cupid and Turtle" by Janet Scudder, American, 1873; Perargil Galleries .....1,400

76—Three Chippendale carved mahogany side chairs, American, XVIIth century; Alfred J. Wendall .....750 each

82—Inlaid mahogany tall-case clock, by Joshua Hewlett, Bristol, circa 1790; Alfred J. Wendall .....3,000

83—Inlaid mahogany sideboard, by William Kerwood, New Jersey, circa 1790; W. H. Woods .....2,100

87—Bronze statue of "The Fish Girl" by Janet Scudder, American, 1873; W. W. Seaman, agent .....1,100

## JONES LIBRARY

American Art Association—Library sets, French illustrated books, rarities in French and

English literature, all in fine bindings, including the library of Mrs. Barry H. Jones of Bethlehem, Pennsylvania, and Mr. Joseph Walton of St. Davids, Pennsylvania, were sold on November 22, bringing a total of \$30,620 for the first session. Important items and their purchasers follow:

11—American Statesman, 40 vols. 8vo, Boston: Houghton, Mifflin & Co., 1898-1916; Gabriel Wells .....\$1,450

81—Collected set of first editions of Samuel Clemens, "Mark Twain," in original bindings, 65 vols. 24mo, 16mo, 12mo, 8vo, square 8vo and thin 4to, various places, 1867-1926; Charles Sessler .....3,100

99—Typewritten manuscript of "Typhoon" on 133 quarto pages, with hundreds of alterations and corrections in the author's hand and signed in full twice; Rosenbach and Company .....1,100

120—Cruikshank, George, 14 original drawings in watercolors, pen and ink, by The Book-lover's Bindery, 1846 and no date; F. Walker .....1,100

160—Dickens, Charles. Set of the National edition, 38 vols., with "The Life of Charles Dickens" by John Forster, 2 vols., London: Chapman & Hall, 1906-1908; W. H. Woods .....1,000

## LINCOLN AUTOGRAPHS

Anderson Galleries—The Emmanuel Hertz collection of Lincoln autographs was sold on November 15, bringing a grand total of \$36,838.50. Items bringing more than \$1,000 and their purchasers follow:

240—A.L.S., with postscript signed "A.L." 1 p., 4to. Springfield, April 7, 1849. To Hon. Secretary of the Home Department; Rosenbach Company .....\$1,050

243—A.L.S., 1 p., 4to. Springfield, April 26, 1849. To Honorable Secretary of the Home Department; Mr. Gabriel Wells .....1,700

246—A.D.S. (twice). 2 pp., folio. Springfield, May 30, 1859. Contract between Abraham Lincoln and Dr. Theodore Canisius; Mr. Oscar Wegelin .....2,400

254—A.L.S., 2 pp., 8vo. Washington, June 11, 1861; Mr. Oscar Wegelin .....2,400

262—A.L.S., 1 p., 8vo. Executive Mansion, Washington, August 4, 1862. To the Secretary of War; Mr. Oscar Wegelin .....1,300

272—A.L.S., 2 pp., 8vo. Executive Mansion, Washington, August 15, 1863. To General Robert Anderson; Mr. Oscar Wegelin .....2,900

289—Two autograph toast to Robert Burns, both signed, on 1 p., 8vo. Washington, n.d.; Rosenbach Company .....1,500

## BINDER STAINED GLASS

Anderson Galleries—The Binder collection of English, Flemish, Dutch, Swiss and German stained glass of the XIVth to XVIIIth century was sold on November 17, bringing a total of \$10,090. Important items and their purchasers follow:

67—Rectangular stained glass panel, English, XIVth and XVth centuries; Mr. O. H. Burns .....\$350

70—Oval armorial stained glass panel with the arms of Sir Richard Norton, English, early XVIIth century; Mr. R. O. Thomas .....275

71—Rectangular stained glass panel with the image of Henry IV of England, English, early XVth century; Mr. A. M. Mitchell .....725

74—Perpendicular Gothic panel with the arms of Sir John Arundel, K.B., of Lanherne, English XIVth or early XVth century; Mr. O. H. Burns .....400

75—Perpendicular Gothic panel with the arms of Richard de Beauchamp, Earl of Warwick, English, late XIVth or early XVth century; Mr. A. M. Mitchell .....375

91—Oval stained glass panel, Dutch, early XVIIth century; Mr. Thomas W. Drummond .....310

98—Stained and painted glass panel, Dutch, XVIIth century; Miss H. Counihan, agent .....355

## MORGAN FURNITURE

Anderson Galleries—French and Italian furniture of the XVIIth and XVIIIth centuries, objects of art, etc., the collection of Mrs. Edith Parsons Morgan, was sold on November 18 and 19, bringing a grand total of \$43,087. Important items and their purchasers follow:

28—Child's walnut wing chair, French, early XVIIth century; Mr. C. B. Alexander .....\$600

59—Caned walnut marquise of the Louis XVth period, Italian, XVIIIth century; Mr. Charles E. Crocker .....500

65—XVIIIth century Provencal walnut bahut of the Regence period; Mr. P. L. Goodwin .....400

127—XVIIIth century Provencal fruitwood kneehole dressing table of the Louis XVth period; Mr. Charles E. Crocker .....420

128—Set of six painted wooden garden chairs of the Louis XIIIth period; Mr. P. L. Goodwin .....650

142—XVIIIth century Provencal walnut commode of the Louis XVth period; Mr. J. B. Burns .....435

162—XVIIIth century Venetian painted and carved bedstead of the Louis XVth period; Mr. F. J. Courtney .....600

223—XVIIIth century Venetian painted and decorated "half-moon" commode of the Louis XVth period; Mrs. Reginald Fincke .....850

247—XVIIIth century Sicilian carved cherrywood credence; Miss H. Counihan, agent 550

254A—Pair of XVIth century Italian Gothic iron torchers; Collings & Collings .....525

271—Set of six XVIIIth century Chinoiserie paper panels of the Louis XVth period; Mrs. H. L. McKay .....900

287—XVIIIth century French pewter reservoir "Fontaine de Chardin" of the Louis XIIIth period; Mr. P. L. Goodwin .....500

303—XVIIIth century Italian caned walnut marquise of the Louis XVth period; Mr. Charles E. Crocker .....625

306—XVIIIth century French painted and carved walnut marquise of the Louis XVth period; Mr. P. L. Goodwin .....500

308—XVIIIth century Provencal walnut commode of the Louis XVth period; Mr. P. L. Goodwin .....450

## GERETY SHIP MODELS

Anderson Galleries—Ship models, naval and marine paintings and prints from the collection of W. L. Gerety were sold on October 21 bringing a total of \$31,863.50. Important items and their purchasers follow:

31—Pair of Hondius celestial and terrestrial globes; Mrs. James L. Flood .....\$3,100

88—Color print—the British fleet under command of Admiral Sir Hyde Parker; Mr. D. A. Merritt .....\$675

117—Model of clipper ship, Swallow of New York; Miss H. Counihan, Agent .....\$875

119—Model of French 3 gun-deck ship of the line, circa 1820; Mr. Thomas C. Sheehan .....\$2,200

123—Admiralty model of a British frigate, 44 guns, circa 1812; Mr. J. T. Bundy .....\$4,400

124—Bone model of a British frigate, circa 1810; Miss H. Counihan, Agent .....\$3,800

126—American clipper ship Flying Cloud; Mr. John C. Kennedy .....\$825

128—Model of French battleship L'Aigle, 82 guns; Mr. James Hart .....\$1,800

131—Model of a British frigate, 48 guns, circa 1810; Mr. W. A. Anderson .....\$2,500

## ENGLISH SILVER SOLD AT SOTHEBY'S

LONDON.—Sotheby's sale of old English silver and plate, from various sources, on November 3, produced a total of £2,294. The principal items included a Queen Anne caster with original lining, by Charles Adam, weighing 5oz. 7dwt., at 105s. per oz., which brought £28 1s. 9d. (Attenborough); a dredger, 1708, by the same maker, weighing 7oz. 8dwt., at 95s. per oz.—£35 3s. (S. H. Harris); and an oval sweetmeat basket, London, 1778, of Adam design, 3oz. 16dwt., at 60s. per oz.—£11 8s. (Davis). The chief item in Messrs. Robinson, Fisher, and Harding's sale was a Crown Derby dinner service, decorated in the Chinese taste in green, red, brown, and gold, consisting of 122 pieces. It sold for 140 guineas (Hamilton).

## ART DEALER MAKES £10,500 PROFIT

LONDON—A story of a man who made a profit of £12,300 on a painting was told at the Old Bailey recently. Nathan Van Slochem, 25, an art dealer, was sentenced to two months' imprisonment in the second division for removing part of his property within twelve months of a bankruptcy petition against him. It was stated that Van Slochem bought a painting for £200. When the work was examined by experts it was established that the artist was Franz Hals. Van Slochem afterwards sold the picture for £12,500. Frederick Haywood, an architect, called for the defence, said Van Slochem was a remarkable individual. He had the mentality of a man of forty when he was only nine years old. Since then he had gone backward mentally.

## DAVID FRESCO FOUND IN PARIS

PARIS.—Alterations in the French Chamber of Deputies to improve the facilities for press representatives have brought to light a large fresco and the fragments of a second which experts attribute to Louis David. At a distance they give a perfect illusion of sculpture. Two groups are represented, consisting of figures dressed in the toga and wearing the Roman helmet. They symbolize the protection afforded justice and law by the Sovereign and the aid and submission owed by the Army.

## NEW ORLEANS

Three New Orleans artists, Elizabeth Fenner, Ella Miriam Wood and Josephine Crawford, are now showing their work at the Arts and Crafts Club. The showing includes watercolors done recently by Miss Fenner and a collection of oil paintings by Miss Crawford and Miss Wood.

A rare opportunity to see one of the choicest collections of original prints by the group of German engravers who were most closely influenced by the great Albrecht Durer is afforded by the Art Association of New Orleans in its loan exhibition of prints by the "Little Master" from the Bibliotheca Parsoniana, the library of Edward Alexander Parsons.

## OMAHA

This fall and winter the Art Institute of Omaha will help Omaha exhibit her own works of art. Toward this work, in the galleries of the Art Institute will be placed a case in which the merchants of Omaha will be asked to exhibit the best that is made in any particular line. These exhibits will be changed about every two weeks and will include articles of quality in silver, china, textiles, wall paper, etc., that are carried and sold by Omaha merchants.

The artists of Omaha, as well, will be represented in the galleries. Special space will be reserved for one or two compositions which will be exhibited at a time.

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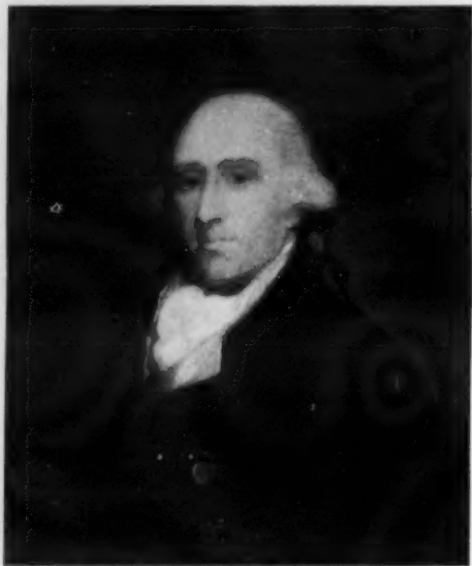
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"MAMMY"

By GARI MELCHERS

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#### STUDIO NOTES

Heppie En Earl Wicks is exhibiting sketches and portraits at her studio, No. 710 Carnegie Hall. Miss Wicks expects to spend several months in Spain during the coming year.

The Annual Oil Painting Exhibition is being held at the club rooms of the Catherine Lorillard Wolfe Club, 802 Broadway. The jury of awards was composed of Mrs. Frederick Thompson, Agnes M. Richmond and Winthrop Tenny. The following prizes were awarded: "Sweepstakes," Mrs. Alta West Salisbury; "Portrait," Mrs. Florence Davidson; honorable mention for portrait, Helen Gerstenbauer; "Landscape," Mary A. Kirkup; honorable mention for landscape, Elizabeth Burt Winchell. The exhibition will continue until December 9.

The exhibition of watercolors by Henry Theodore Leggett at the Harlow, Macdonald gallery, has been extended until December 3rd. The exhibition has been most successful and many sales are reported to have been made.

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#### SPAIN

The beauty of Zamora Cathedral was somewhat marred by a tower that had been added in the XVIIIth century, an eyesore that ruined the harmony of a masterpiece of XIIth century architecture. The dean and chapter, wisely decided to have the tower pulled down and they have been rewarded by the re-discovery of the magnificent Romanesque-Byzantine dome, the finest in Spain. Such is the importance attached to it, that the cathedral authorities have considered themselves justified in taking to pieces, for re-erection elsewhere, a Renaissance building that prevented a free and unimpeded view of the newly discovered dome.

The painter Zuloaga has acquired the historic castle of Pedraza, near Segovia, which had for centuries lain forgotten and neglected. He has started the necessary repairs to make it habitable, as he intends to install in it his studio and also his private art collection.

The Modern Museum in Madrid has been enriched with one of the finest portraits painted by Raimundo de Madrazo, the foremost Spanish painter of the end of the XIXth century. It is a portrait of Maria Hahn, the artist's second wife, who has offered it to King Alfonso. His Majesty has decided that it be delivered to the Modern Museum, where it will make a welcome addition.

José Solana is holding an exhibition in the Modern Gallery. Twenty-four pictures display very accurately the deep, intense outlook of a powerful personality. They are pictures of pathetic force, impressive in the highest degree. Dark visions of themes deeply rooted in bitter reality and the sinister aspects of social unevenness. A morose, morbid contemplation is the motive force that drives the slow, deliberate brushwork in the rendering of such themes in a convincing, or at any rate, impressive manner. Heavy masses of hazy light and cloudy shade, dark colors and tints from which any clear and brilliant vibration has been deliberately suppressed, contribute to the intensity of the emotion aroused. One is strongly reminded of the fantastic visions of witches and monsters with which Goya, at the close of his career, old, disillusioned and irascible, covered the walls of "Quinta del Sordo" his bleak and lonely house near Madrid. But the similarity is only subjective. While Goya's frescoes (now in the Prado) reflect the uncontrolled workings of a diseased mind, Solana's pictures are the effect of a cold and abstract consideration of those aspects of life that prompt an uncomfortable feeling of uneasiness and an irresistible eagerness to dismiss them from one's mind. Although Solana's acknowledged technical excellence has won for him many a high honor at official exhibitions, his choice of subjects has made him, together with Zuloaga, the most discussed artist of the day, and the object of many a bitter controversy. This is the first time a large number of his canvases are shown together, thus rendering less difficult and speculative a correct estimate of the aesthetic worth of the artist, and the interest aroused by this sensational show is daily increasing.—E. T.

#### MINNEAPOLIS

Among the portraits shown in the recent local artists' show at the Minneapolis Institute of Art is Leo Henckora's "After the Burial," a study in Prussian blue and gray; C. F. Corser's "Gathering Storm," a painting of gold and blue of unusual handling, and several things by Helen Benton Minnich, all decorative.

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# LONDON

For a good many years now we have been talking vaguely about freeing Westminster Abbey of some of the memorials to the obscure and the forgotten, that take up valuable space and preclude the inclusion of tributes to more worthy individuals. But now when something practical must be done, the proposal is not so much in this direction but rather a suggestion for building onto the Abbey an extension which is to serve as a Valhalla for the distinguished who have departed. It takes a bold committee indeed to outline a plan for building a new North Aisle on the plot of grass facing Parliament Square, and another for erecting parallel with the superb Chapel of Henry VIII a new building with cloisters. Any such course would naturally have a disastrous effect on the appearance of the pile as a whole and the Cathedral's Commission have in consequence incurred a storm of obloquy far more bitter than they expected. As a great number of the existing memorials were effected at a time when space could be bought for a comparatively small sum and room is being taken up by the remains of children in their teens and of unknown adults, it does seem unnecessary that sentiment should allow one of London's most lovely spots to be disfigured. Certain authorities, appealed to for their views on this baffling business have declared themselves in favor of the abolition of memorials of every sort and kind.

November 19th was the date fixed by Mr. Cyril Andrade for his departure for America. He sailed on *The Hamburg* and is making the Collingwood Hotel his headquarters, taking with him a quantity of extremely interesting old firearms from his wonderful collection, and some remarkable specimens of Gothic armor from the well-known Graf Dr. von Trapp Collection.

The Memorial Exhibition to Gainsborough, now being held at Ipswich, has had the effect of inspiring the town to form a local Gainsborough Gallery where works by the great man who spent so many years of his life in Ipswich and its neighborhood may be seen and studied in the atmosphere which he has immortalized in so many of his landscapes. A fund is on foot to secure from the current exhibition a canvas which shall form the nucleus of such a gallery and contributions are coming in generously. So far no decision has been published in regard to the picture which will be selected for purchase.

Our exhibition of English Art in the Secession Gallery in Vienna has been an unqualified success and has brought to the works so much publicity in addition to an extensive public who have thronged the rooms daily, that the contributors have felt themselves well repaid for the trouble that they have incurred in loaning their treasures. There is no doubt that quite a different view of English art as a whole has been established in Austria through the enterprise, and it is said that more interest has been taken in the show than in any that has preceded it on similar lines.



"MOONLIGHT IN ANDALUSIA" By GEORGE WALLER PARKER  
Acquired by the Newark Museum from his recent exhibition at the Babcock Galleries

The election of Mrs. Laura Knight to the rank of a Royal Academy Associate loomed so large in view of the paucity of women in Academic circles that the election at the same time of Francis Dodd was momentarily and quite undeservedly pushed into the background, the lady unwittingly "stealing his thunder." This is all the more unfair since Dodd, a distinguished member of the New English Art Club, is a particularly able artist, as skillful in etching as in painting. Apropos of the election of Laura Knight, it will be interesting to note whether in course of time and with the probable inclusion of women on the hanging committee, there will be any diminution of the accusations as to unfairness in the allotting of positions to the women's work. Such accusations have, I believe, but small foundation in truth, but all the same they are frequently voiced.

If we are able to judge by general tone and quality of the present exhibition at the Leicester Galleries of the London Artists' Association, the guarantee of a settled, if small, income, to the artists while painting, means a most beneficial and calming effect, clarifying self-expression and achieving an appeal which less encouraging conditions certainly failed to develop. Artists who, like Vanessa Bell and Bernard Adeney, were wont to exhibit canvases that affronted one by their deliberate neglect of whatever might interest the lay person, now paint in such a way as to gain the latter's sympathy. True, William Roberts still adheres to his conventions of mallet-like hands and club feet, and Paul Nash floods his landscapes with a chill, unearthly light that suggests an eternal moon, but on the whole, whatever may be the underlying theories on which the various members work, the art that has learned to conceal art and to secure its ends in a manner which does not obtrude its machinery on the eye, has asserted itself. The Contemporary Art Society has shown its wisdom in acquiring a particularly lovely landscape by Roger Fry, who returning to a former manner and with a fine sense of color values, has contributed some of the

most interesting works in the exhibition. F. J. Porter is another artist whose landscapes have an unusual strength and directness, reminding one of the methods of Cezanne, but happily avoiding that crystallization of technique that is so observable in lesser followers of the great master. Two sculptors, Frank Dobson and Sydney Sheppard, contribute work of conspicuous simplification and excellent modelling.

Among other activities in the galleries must be noted the following events:

*The Raeburn Gallery, 48 Duke Street, W.*  
Two exhibitions run here now, one of miscellaneous paintings, for the most part by the XIXth century Frenchmen, the other by a too little known English painter of the present day, William Chase, a man greatly gifted as a designer and colorist, and with a charming gift for drafting flower groups, which are neither wholly realistic nor yet wholly formalistic. The result is that he achieves something more than a mere decoration, yet retains the sense of something rather more akin to a superbly pictorial wallpaper than to a picture proper. The French pictures include a particularly lovely pastel by Millet in which the flow of line and richness of tone proclaim a hand that could express emotion in almost any medium. A fine Raeburn is fittingly included, namely, a portrait of Sir Francis Chantrey who gave his name to the generous bequest, whose administration has so often come in for censure, sometimes deserved, but also, it must be admitted, at times undeserved.  
*Fine Art Society, New Bond Street, W.*  
Pen and watercolor combine to give a certain elegance to the work of Claude Muncaster and the two enable him to secure fine architectural detail which in watercolor alone might tend to become blurred or vague. His methods of representation tend to approach a formula but it is a pleasant formula and well suited to what he wishes to convey.—L. G. S.

## TORONTO

At the Eaton Galleries, Miss Clara Hagarty, A.R.C.A., O.S.A., has given the picture-loving public a chance to view her pastel sketches, made during her recent sketching tour in Italy, Spain and other parts of the old world. Lovely views of the Dolomites, picturesque spots around Venice, Naples, Assisi, Sienna, and at Rome occupied a large amount of the space. Some pastels of various interesting places in Spain have vital interest. Miss Hagarty also included a number of her lovely flower studies and some interesting interiors as well as sketches taken on the St. Lawrence, and nearer home at Barrie and Orillia. Over a hundred sketches were shown.

A. Y. Jackson, one of the noted "Group of Seven," has recently had an exhibit of sketches at the Art Gallery of Toronto, Grange Park. Mr. Jackson together with Dr. F. G. Banting was privileged, through the courtesy of the Minister of the Interior, to accompany the Canadian Government Expedition this Summer, on the *Boethic* and sketched at Baffin Island Posts, North Somerset Island, Arctic Bay, and various other posts, established by the Royal Canadian Mounted Police. The Police Post at Bache Peninsula and Kane Basin were visited, and at each place Mr. Jackson succeeded in getting sketches.

## BALTIMORE

An exhibition of Edmund Amateis' sculpture in connection with his work on the Baltimore War Memorial has been placed on view in the Baltimore Museum of Art.

The Baltimore Museum is showing during November, in addition to Mr. Amateis' sculpture, three interesting group exhibitions—etchings of Baltimore, by M. Paul Roche, made under the auspices of the Baltimore Association of Commerce; paintings of the

French impressionist school, and a group of works by contemporary American illustrators, the last an exhibition assembled and sent out by the American Federation of Arts.

The Baltimore Watercolor Club announces its thirty-second annual exhibition, to be held at the Baltimore Museum of Art, March 6 to April 1. Entry cards must be received by February 23 and may be obtained by applying to the secretary, Mrs. G. L. Streeter, 2022 Eutaw place, Baltimore, Md.

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## CLEVELAND

Different periods are represented equally well in the current exhibition of original drawings at the Cleveland Museum. For example, Ingres is put before visitors with four portraits wrought with exceeding skill and painstaking. Manet and Forain are as justly presented, each in his own manner. And the modernists have their full share of space.

There are many splendid proofs of

the skill in line and light and shade of leaders in the art world long ago, for instance Pisanello, Pollaiuolo and other Italians. The oldest drawings in the big collection which fills Gallery IX have come down from the XIVth century, before the first etchings or engravings were made and the period of prints began.

It is in the oldest examples of drawing and in the works of the most famous masters coming later that the

Cleveland Museum has been most fortunate in being able to obtain such loans as those which testify to the generosity and good will of the owners and custodians of the J. Pierpont Morgan drawings, which were lately loaned to the Metropolitan Museum of Art, and the remarkable collection of Paul J. Sachs. Ten or a dozen drawings from the Sachs collection are in the present exhibition at the Cleveland Museum of Art. More than thirty were obtained from the great Morgan store of treasures in New York.

medieval chirography have been lent by Otto F. Ege of the Cleveland School of Art.

Grace V. Kelly is showing watercolors and drawings at Lindner's Little Gallery. In the exhibition are included the three paintings which were accepted for the Spring Salon in Paris. Also a number of paintings and drawings done this summer in Provincetown.

The "Blue Alcove," at the Eastman-Bolton Gallery, is now occupied by some very fine French prints. Lithographs and colored wood blocks and the like. And also on display are a number of useful and amusing pictorial maps made by William J. Eastman.

Rolf Stoll's exhibition of paintings is now on view at the gallery of the Cleveland School of Art through the 28th. About 50 pictures are shown—oils and watercolors—most of them done from material gathered in Spain, subjects from Castile and Andalusia, and from the Basque country.

## CHICAGO

Interesting exhibitions now to be seen at the Art Institute are as follows: The Fortieth Annual show of Paintings and Sculpture, which will continue until December 18. It occupies the entire East Wing galleries on the second floor and comprises two hundred and twenty-five paintings and seventy-seven pieces of sculpture, representing the work of American artists from all sections of our country. The unusually fascinating collection of rare English books with color-plate illustrations, lent by Mrs. James Ward Thorne, may be seen in the galleries of the Print Department on the main floor. Here also are shown a superb collection of French color plates done by the lithograph, aquatint, mezzotint and stipple processes. In Galleries 17 and 18 may be seen an exhibition of Japanese prints by the early masters. These prints are from the Clarence Buckingham collection. In Gallery No. 1 may be seen the exhibition of Negro Art, embracing the craftsmanship of the African Negro of two and three hundred years ago.

Sales recently made in the current exhibition of American Paintings and Sculpture now being shown at the Art Institute, are as follows: "Shepherd Boy," by John T. Nolf; "Hill Country," by Harvey Emrich; "Rocky Mountain Goat," wood carving by the deaf-mute Indian, John L. Clarke.

At the Anderson galleries is an exhibit of portraits by Frank O. Salisbury. In the current exhibit at the Anderson galleries there are a number of Chicago people portrayed. The Ryerson family are particularly effective.

Across from these is the extremely British composition in which the attention is focused on the charming small person of Miss Sarah Fenton King, the little daughter of Mr. and Mrs. John Andrews King of Lake Forest. Among the other portraits shown are those of Mrs. Richard Davis, Mrs. Gaylor Lee Clark, Miss Molly Gaylor, Mrs. Letchworth and the little daughter of John F. Jelke, Jr.

An extremely worth while collection of pictures is being shown at the new Bismarck hotel. The paintings are by artists of Illinois and are exhibited under the auspices of the All-Illinois Society of the Fine Arts.

Meanwhile, the current exhibit has innumerable pleasant pictures to commend it. There is the exquisite "Mother Nature's Mirror," by W. M. Farrow; the quaint "Outside the Walls, Peking," by Parker Watt; the decorative "Romany," by Frederic M. Grant; "Winken," by E. Goldy Young; the pretty child portrait by Edward J. E. Timmons; "Autumn Trees," by Andrew Dobos; the popular "Col. Lindbergh," by W. F. Engelman, and the decorative "Asters," by Grace M. Haskins.

To encourage the artists who have studios on the south side, and promote a south side art center, a number of patrons gave recognition prizes of varying amounts of money for paintings and sculpture in the different branches selected as meritorious by the jury. The Mrs. Levy Mayer prize was awarded to H. H. Betts; Mrs. Joseph Defrees prize to Ruth Sherwood; Hyde Park State Bank prize to F. Volkhardt; Mr. and Mrs. James Ostrom prize to Lou Matthews; Mr. and Mrs. Paul Schulze prize to Elizabeth Tuttle Holzman; Mr. and Mrs. John Gilchrist prize to Lucie Hartrath; Mr. and Mrs. Winfield Scott Williams prize to Opal Jacobs; Mr. and Mrs. Albion Headburg prize to Increase Robinson.

At the Arts club are seen two exhibitions, both interesting. The one is of modern paintings, chiefly French, from the private collection of Mrs. Paul Reinhardt, and the other is a screen and paintings by Odilon Redon and a screen by the Russian, Natalie Goncharova, lent by Miss Mary Wiborg.

At the Celotex cottage is an extremely original exhibit, that of illustrations by the author for his most recent book "America," and the artist-author, of course, is Hendrik Van Loon. This exhibit will run through the month.

At the Illinois Women's Athletic club there is an exhibition of work by members of the National Association of Women Painters.

At the Chicago Galleries there is on view the exhibition of portraits by Antonio Sterba.

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H. Anthony Dyer and his daughter, Nancy Dyer, fill two rooms of the Gage Galleries with brilliant watercolors. The father shows landscapes ranging from magnificent mountains to facades of charming old houses, bits of architecture contrasted with wide views of Italian lakes and many places in various parts of Europe.

The daughter, still in her early twenties, shows astonishing studies of strongly marked faces, heads that remind one of Daumier, human types full of quaint interest, sometimes with flashes of humor.

Carl Broemel is holding an exhibition of watercolors in the Korner & Wood galleries. This time his pictures are from California and from the Colorado Valley desert instead of from tropical or sub-tropical islands and Canadian woods and streams.

The formal opening of the new gallery of the Cleveland Society of Artists attracted more than 200 visitors. The new hall was a beautiful setting for the large number of pictures shown together with jewelry by Horace Potter, president of the Society, pottery by Guy Cowen and Julius Michalik and sculpture by Frank L. Jirouch, Joseph Motto, Max Kalish and Walter A. Sinz. The brilliant sunlight of Booth Bay, Me., is charmingly reflected on canvas by George Adomeit. Ora Colman chose a novel subject in his cemetery scene entitled "The Old and the New."

Several sales have already been made in the current exhibition of contemporary artists in the Cleveland Museum. A red chalk nude by Leon Kroll, Henry G. Keller's red chalk goats and "The Woman in White," by the late George Bellows.

In the gallery next to the drawings is an exhibition of laces from the Museum's collection. In it are the important pieces from the Ellen Garretson Wade Memorial collection.

Two exhibitions have been hung during the past week in the Cleveland Museum. One consists of pages from old illuminated choral books. Two of these rare old volumes in their entirety are also on view. These examples of

A special exhibition of prints and drawings, assembled from the collections of the members of the Print and Drawing Circle, will be on exhibition soon at the Cincinnati Museum.

The exhibition of prints and lithographs by Joseph Pennell, which the Cincinnati Museum has been showing, closed this week. The museum has just brought a splendid exhibition of 35 paintings and textiles to Cincinnati and is now showing them in the galleries. This is a collection of early printed and painted fabrics, gathered by Miss Elonor Merrell of New York. It comes to the Museum as a direct sequence of the exhibition last spring at the Metropolitan Museum, at which many pieces, identical with these, were shown.

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## NEW HAVEN

One of the sanest and most effective methods yet devised for exhibiting the work of prominent American artists is being demonstrated in this city this month by the Artists Co-Operative which under the direction of J. H. Weaver has assembled in the Mallay Building several hundred oils, watercolors and etchings by nationally known men and women painters and etchers.

The following painters are represented:

Ernest Albert, Joel Nott Allen, Melita Blume, J. Jones Babcock, Arthur Beaumont, Louis F. Berneker, Olive P. Black, Hortense Budell, N. A., E. M. Bicknell, Member Salmagundi, Rudolph Buner, Harriet Bowdoin, A. Lingow Burgess, Ruth Paye Burgess, Caroline M. Bell, F. Webster Diehl, Wm. H. Derrick, E. Fairfax Davenport, Charles S. Chapman, N. A., Charles C. Curran, Secretary National Academy of Design, C. Curtis, Dorothy Dudley, A. Fernberg, Robert Hamilton, Member Salmagundi Club, Louise L. Heustis, Michael Heiter, Sarah Hess, Whitney Hubbard, Alice Hirst, Beatrice Kendall, Frances Kepper, Charlotte D. Knox, Conwin Knapp, Linson, A. N. A., Margaret Law, Harriet Lord, N. A. W. P. S.

Zaidee L. Morrison, Katherine Merrill, William A. Patty, Althea Platt, Alma G. Price, N. A. W. P. S., Surica Rein, E. E. Richards, Ruth Siegel, Alta West Salisbury, Wuanita Smith, N. A., Evelyn Enola Rockwell, Fellow of the Pennsylvania Academy, Harry Roseland, member Brooklyn Art Club, Clara Davidson Simpson, Sidney S. Stern, Allen T. Terrell, Dorothy Vedder, John Henry Weaver, Mabel Welch, N. A. P. P. S., Sidney M. Wiggins, member Salmagundi Club.

Other eminent artists show watercolors and etchings.

## BOSTON

There are now on exhibition at the new Fogg Art Museum, Cambridge, pictures by Martin Mower. The pictures include portraits, landscapes, interior views, still life and flowers, and are executed in various media—pastel, oil, watercolor.

An exhibition of architectural drawings by students is also on view at the Fogg Art Museum, Cambridge. The drawings have been made in the competition between students of the Architectural School, the Massachusetts Institute of Technology, and members of the Boston Architectural Club.

The jury of award is as follows: Chairman, R. T. Bellows; Professor J. J. Haffner and Professor J. F. Humphreys, of the Harvard Architectural School; Professor Jacques Carlu and Professor H. W. Gardner, of the Massachusetts Institute of Technology, and W. G. Perry and J. F. Clapp, of the Boston Architectural Club.

The J. F. Olsson Company, 43 Brattle Street, Cambridge, recently held an exhibition of Mr. Sears Gallagher's etchings, showing some new plates.

Samuel Chamberlain's show at Good-speed's Print Rooms, includes recent prints together with some earlier works. The exhibits include etchings, lithographs and drypoints, these latter having recently and in most distinguished manner engaged Mr. Chamberlain's attention.

The fairly good-sized etched plates, "Side Street in Beauvais" and "Blacksmith Shop" of about two years ago, are capable and attractive performances. Into the recent drypoint of a row of ancient weather-beaten roofs, "The Veterans, Josselin," there comes, however, a suggestion of subtlety which is not apparent in the etchings just mentioned.

In the lithographs, studies of European streets and buildings, Mr. Chamberlain does not, however, display the warmth and affection which permeate his drypoints.

Paintings by Herbert H. Patrick are shown at 44 Joy Street Galleries. His nudes especially are admirable.

Recent paintings and sculptures by Karoly Fueleop, recent watercolors by Vladimir Pavlosky hold adjoining galleries at Doll & Richards. Mr. Pavlosky has come along fast as a watercolorist, with clean-cut, crisp depictions of reality. "In Marseilles Harbor in Summer" and "Italian Fishing Boats, Gloucester," are very effective. Karoly Fueleop is interested in symbolism, in the

psychological effect of distorted and contorted figures. He seeks to convey his selected motives in various media: in oil paint, watercolor, batik, carved ivory and hard wood. He combines sculpture and painting in one panel. The two oil paintings, "Deo Gratias" and "Song of the Mist," are full of a mysticism that has come down from the middle ages. So are such water colors as "Homage to the Virgin," "Via Dolorosa" and "Aya Ushnem."

The St. Botolph Club is holding a memorial exhibition of paintings by George H. Hallowell. The exhibition is composed entirely of lent works and includes a few earlier pieces such as the "Jeanne d'Arc" which gave Hallowell his first reclame, and many of the woodland watercolors and studies for decorations with which a large Boston following is familiar.

The Guild of Boston Artists is holding an exhibition of paintings by John Lavalle, through November 26.

## WORCESTER

Sketches by the Mexican painter, Diego M. Rivera, are being shown at the Worcester Art Museum.

Of him the agile-minded Worcester director, George William Eggers, writes:

"Both at home and abroad Diego M. Rivera is regarded by the critics and the cultivated public as well as the forceful leader in Mexican art. Alive to the tendencies of his time as embodied in the words of Cezanne, Seurat and Signac, participating during an active period abroad in several post-impressionistic movements, especially in cubism with Picasso, he has made constructive contacts with every great art movement of this generation. On a foundation of what would be accepted by the most conventional as 'solid' he has overlaid these experiences—but they have all been animated by a powerful personal force to which all his varied methods seem to be in service."



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## SPANISH ART

(Produced under the direction of "The Burlington Magazine," in connection with Messrs. B. T. Batsford, Ltd., and E. Weyhe, acting as Publishers)

The publication of this work was suggested firstly by the marked increase of interest in the art of Spain, and, secondly, by the immense success of our first and less ambitious experiment in book production, "Chinese Art" (now out of print). The new volume will be on an ampler scale, but will conform in format to "Chinese Art." The new book about SPANISH ART will consist of eight essays, each dealing with one of the arts practised in Spain, as detailed in the list of contents printed below. It will be seen that "The Burlington Magazine" has drawn once more upon its varied resources by engaging the services of ten contributors, each of whom has specialized in one particular branch of a vast subject. The volume will be lavishly illustrated in color and monochrome, and the plates will be arranged chronologically. A valuable bibliography, a map, etc., will be included.

## CONTENTS

SPANISH ART (an introduction to the Volume).

By R. R. Tatlock (Editor of "The Burlington Magazine")

SPANISH ARCHITECTURE

By Royall Tyler

SPANISH PAINTING

By Sir Charles Holmes and H. Isherwood Kay

SPANISH SCULPTURE

By Geoffrey Webb

SPANISH TEXTILES

By A. F. Kendrick

SPANISH CERAMICS

By Bernard Rackham and A. Van de Put

SPANISH WOODWORK

By Bernard Bevan

SPANISH METALWORK

By Pedro de Artifano

The Book will contain about 280 illustrations in color and monochrome, and the size will be royal 4to (nearly as large as the present number of "The Burlington Magazine"). The price will be \$15.00. An illustrated prospectus will be sent on application.

As it is already clear that the demand for this book will be very large, applications for copies should be made at once to the Publishers.

E. WEYHE, 794 Lexington Ave., New York, U. S. A.

## PROVIDENCE

With exhibitions on at all the leading galleries and important shows scheduled for the near future, the art season in Providence promises to be one of unusual activity. Following Dorothy Ling Turner's display at the Art Club, Percy F. Albee will hang the galleries with his decorative block printed silks and lithograph drawings done at Rockport and Gloucester, and after that will come the "Little Picture" show. H. Anthony Dyer will open his annual exhibition of watercolors at the Tilden-Thurber gallery the last of the month, to continue to Christmas, and the schedule is full at both the School of Design and the Art Club.

Miss Turner at the Art Club is showing

a collection of her latest watercolors done chiefly during the past summer in the White Mountains, at Rockport, Mass., and in and about Providence—delicately lovely aquarelles in which the artist has handled her medium most skilfully and competently.

A group of etchings by British artists will be placed on view at the Tilden-Thurber Gallery tomorrow, among those represented being Martin Hardie, Stuart Drown, Tunncliffe, Joseph Gray and Blampied.

Mrs. Meyersahm's group of portraits and flower paintings reveal her as an artist already in command of her technique, with a sure touch, a fluent brush and a feeling for a vital likeness evidenced

especially in her portraits of F. M. Cushman of the Annmary Brown Memorial, and the "Portrait of My Husband," an intimate study of a man with fair, intellectual face of the student type, closely painted. Mrs. Giviens, a pupil of the late Emma L. Swan and of Mrs. Meyersahm, also shows a number of flower pictures.

Mr. Brigham, head of the Department of Decorative Design at the Rhode Island School of Design, shows a group of drawings in color of East Indian jewelry in the London Museum, in the Uffizi Gallery and the Pitti Palace in Florence and the Cluny Museum in Paris, and a group of original designs for some of his finest pieces based on studies of East Indian jewelry in the London Museum.

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#### EXHIBITION CALENDAR

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of masterpieces of Venetian painting.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of portraits by Countess Vichy, equestrian portraits by Stan Pociecha & Canadian landscapes by Claire Shutterworth to November 30.

Anderson Galleries, 489 Park Ave.—Exhibition of paintings by A. A. Anderson, watercolors by Walter Bobbette and etchings by Norman Lindsay from November 28 to December 17 and scenic designs and murals by Lillian Gaertner from November 28 to December 10.

Arden Gallery, 460 Park Ave.—Exhibition of portraits by eight contemporary artists until December 1.

The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic.

Babcock Galleries, 5 East 57th Street—Exhibition of paintings by Harold English and watercolors by Gale Turnbull from November 28 to December 10, and watercolors by Boyer Gonzales until November 28.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Brooklyn Museum, Eastern Parkway and Washington Square, Brooklyn, N. Y.—Exhibition of paintings, sculpture and arts and crafts of Denmark. Exhibition of paintings by living Bavarian artists, opening November 28.

Brummer Gallery, 27 West 57th St.—Exhibition of the complete works of Charles Despain until December 31.

Butler Galleries, 116 E. 57th St.—Exhibition of mezzotints by contemporary engravers through month.

Maurice Chalom, 7 East 56th St.—Exhibition of paintings by Antonio Argenti until December 12.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American painters.

De Hauke Galleries, 3 East 51st St.—Exhibition of modern French painters, November 26 to December 10.

Down Town Gallery, 113 West 13th St.—Paintings and drawings by Stuart Davis and sculpture-lamps by Frank Osborn until December 9.

A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.

Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Teal Messer and drawings by Duane Lyon until December 3.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by Abel G. Warshawsky until December 7.

Ehrlich Galleries, 36 E. 57th St.—Exhibition of painted furniture by Gertrude Kingston, and pottery by Dorothy Warren O'Hara, until Christmas.

Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.

Ferargil Galleries, 37 E. 57th St.—Exhibition of sculpture by Epstein and portraits by Bernhard Ostermann from November 28 to December 10.

Gainsborough Galleries, 222 Central Park South—Old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of paintings by Harry A. Vincent and Cecil Clark Davis until December 4, wood engravings by the late Alexander W. Drake and bronzes by Cyrus E. Dallin from November 29 to December 10.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of etchings of dogs by Marguerite Kirnse from December 1 to Christmas.

P. Jackson Higgs, 11 E. 54th St.—Paintings of the English school.

Holt Gallery, 630 Lexington Ave.—Exhibition of paintings by Thomas Herbert Smith until December 3.

Intimate Gallery, 489 Park Ave.—Exhibition of water colors by John Marin until December 7.

Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings and drawings by John Taylor Arms until end of month and old English and French color prints through December.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of old wood cuts until November 30 and etchings and drawings by Herman A. Webster through December.

Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.

Knoedler Galleries, 14 E. 57th St.—Exhibition of one hundred masterpieces of graphic art until December 3.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of oils, drawings, lithographs and watercolors by Ernest Fiene until December 4.

John Levy Galleries, 599 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Exhibition of hand-wrought silver from November 28 to December 10.

Macbeth Gallery, 15 E. 57th St.—Exhibition of The Bathers by William S. Horton and chalk drawings. The Sidewalks of New York, by H. Devitt Welsh.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Toiles de Jouy and prints through November, architectural details from the exteriors of early American houses through December 4.

H. Michaelson, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition by Gari Melchers and sculpture of industrial subjects by Max Kalish from November 28 to December 24.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings in oil and watercolor by Robert Halliwell from November 28 to December 15.

National Society of Women Painters and Sculptors, 17 East 62nd St.—General exhibition from November 28 to December 17.

New Art Circle, 35 West 57th St.—Group exhibition of paintings by Goldthwaite and Hondius and sculpture by Jordan and Brown from November 28 to December 12.

New Gallery, 600 Madison Ave.—Exhibition of paintings by Cyril Kay-Scott and watercolors by Thomas H. Benton until December 3.

Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.

Opportunity Gallery, 65 East 56th St.—Modern paintings, drawings and sculpture selected by John Sloan from November 6 to December 13.

Potter's Shop, 755 Madison Ave.—Exhibition of Greenwich House pottery to December 2.

Paintings and watercolors by Max Kuehne, wax figures by Hidalgo and eight watercolors by George Luks from November 28 to December 10.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings by Picasso, Matisse, Derain, Utrillo, Vlaminck, Friesz, Pascin, Modigliani, Soutine and Laurencin until December 5.

Schwartz Galleries, 517 Madison Ave.—Exhibition of fine prints until December 6.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—Exhibition of three portraits by Nikol Schattenstein and plastic paintings by Rebay until December 2.

Arthur Tooth & Sons, Madison Hotel, 15 East 58th St.—Exhibition of fine English portraits, modern British and French art.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Dunoyer de Segonzac until December 3.

Vernay Galleries, 19 E. 54th St.—Exhibition of recent collection of old silver and Sheffield plate.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of paintings, watercolors and drawings by Jan and Cora J. Gordon from November 28 to December 7.

Wildenstein Galleries, 647 Fifth Ave.—Portrait exhibition by Sorine and drawings by Picasso until December 5.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Paintings of ships and the sea by Gordon Grant to December 4.

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